

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND



The Patriarch of America's Orchestras, the New York Philharmonic-Symphony



New York Times Studio

Now in its Ninety-Second Season, the New York Philharmonic-Symphony is Shown Here as it Appeared at Its First Rehearsal of the New Music Year. Bruno Walter, Conducting the First Eleven Weeks of the Season, is Seen in the Centre, Surrounded by the Members of His Virtuoso Ensemble

EMPEROR JONES IS OPENING THRILLER OF LOS ANGELES OPERA

Tibbett Is Star of Performances Which Attract Capacity Audiences and in Which His Consummate Art Is Acclaimed—Pelletier Conducts—Local Negro Chorus Takes Part—Gruenberg Work Bracketed With Pagliacci, Having Grace Moore and Bonelli in Leading Roles—Klemperer Arrives to Conduct Philharmonic

LOS ANGELES, Oct. 20.—The opening of the opera season drew more than 6,000 for each of two performances of *The Emperor Jones* by Louis Gruenberg, and Pagliacci in the Shrine Auditorium on Oct. 13 and 16. The first-named work, with Lawrence Tibbett in the title role and heard here for the first time, was naturally the principal attraction, and a thrilling one. So great was the interest that the sold-out sign had been hung up for nearly a week. Pagliacci featured Grace Moore and Richard Bonelli.

It was evident that *The Emperor Jones* surprised a great majority of those present. Of course, Mr. Tibbett, whether in the brave habiliments of the Emperor or as the half-clad fugitive, was the star. Many regretted that the role did not demand more from him as a singer, but his consummate art in

making the character vivid was fully appreciated. Wilfred Pelletier conducted admirably. The work was effectively staged under the direction of Armando Agnini, and the local Negro



Carlo Edwards

Lawrence Tibbett as The Emperor Jones

chorus assisted in achieving some of the startling moments.

Pagliacci was less impressive. Even Miss Moore and Mr. Bonelli, the Nedda and the Tonio, did not measure up to their own high standards. Tandy McKenzie was miscast as Canio, and the music allotted to Silvio was lost through the inexperience of Alessandro Giglio. The chorus and orchestra, con-

ducted by Pietro Cimini, were often at odds, suggesting a lack of rehearsals.

Will Produce *Le Coq d'Or*

The season, arranged by L. E. Behymer in association with Gaetano Merola of Los Angeles, has been so well received that Mr. Behymer states *Le Coq d'Or* will be produced in January under the direction of Adolph Bohm.

Otto Klemperer, new conductor of the Los Angeles Philharmonic, arrived on Oct. 15, holding the initial rehearsal the following morning. Introduced to the musicians by William A. Clark, founder and sole guarantor (Continued on page 20)

Opera Assured at Civic House in Chicago, Says Report

THOUGH not yet confirmed in Chicago, reports were current in New York at the time *MUSICAL AMERICA* went to press that opera is virtually assured at the Civic Opera House in Chicago, during the current season. According to these reports, sufficient funds have been raised or guaranteed for a season of five weeks. It is rumored that Puccini's *Turandot* will be the opening opera, with possibly Maria Jeritza, Rosa Raisa or Claudia Muzio. Gennaro Papi, it is understood, will conduct.

Prix de Rome for Robert Planel

PARIS, Oct. 15.—The Grand Prix de Rome has been awarded this season to Robert Planel, a pupil of Paul Vidal and Henri Busser. Mr. Planel was born in Montélimar in 1908.

TCHEREPNIN SCORE IS BOSTON NOVELTY

Koussevitzky Introduces Music Based on Red Death Story by Poe

BOSTON, Oct. 20.—Interest in the Boston Symphony's second pair of concerts, given under Dr. Serge Koussevitzky in Symphony Hall on Oct. 13 and 14, centred in the first performance of a work by Nikolai Tcherepnin. The program was as follows:

Symphony in D.....Haydn
Three Pieces for Orchestra, After a Tale by Edgar Allan Poe, Op. 59; In the Room of the Ebony Clock; A Revel; Fate—The Spectre—The Final Struggle—The Chimes of Death.....Nikolai Tcherepnin (First Performance)
Symphony No. 3 (Eroica).....Beethoven

The Tcherepnin work, played from manuscript, carries the dedication "à Monsieur Serge Koussevitzky." This was the first appearance in Boston of a composition by the elder Tcherepnin since he conducted some of his own music here in 1931. The Three Pieces were suggested to him by Poe's *The*

(Continued on page 4)

PUBLISHERS ISSUE COPYRIGHT WARNING

Association Cites Penalties for Violations of Protective Law

The Music Publishers' Association of the United States has issued a warning, a copy of which has been received by *MUSICAL AMERICA*, which has been prepared to inform those who, either through ignorance or willfulness, have been violating the United States copyright law.

It would appear that many organizations, especially choral societies and schools where choral music is used in quantity, have illegally been copying by various means, music that is protected by copyright. This has been done, of course, for many years, but in recent times when budgets for purchasing music have been cut down, this illegal practice has increased so that the sale of music has been materially affected.

Text of Statement

As a result publishers and composers have suffered greatly. Their copyright productions have been infringed and now the publishers have united to issue a warning, which reads as follows:

"Copying by any process, by hand on paper or blackboard, by multigraphing, mimeographing, photostating or any other method, of any part of a copyrighted work, no matter for what purpose or use (religious, educational, theatrical or otherwise), without the permission of the copyright owner, is a serious offense against United States law, punishable with heavy fines beginning at \$100, plus minimum damages of \$250. The United States copyright laws are very strict in this particular and many actions are now being conducted against teachers, directors and other offenders making unauthorized arrangements or copies. The practice is dishonest and unfair to composers, authors and publishers."

The members of the association issuing the warning include practically all the American publishers of concert and educational music and are: Boosey & Co., Inc.; Oliver Ditson Co., Inc.; Carl Fischer, Inc.; J. Fischer & Bro.; H. T. Fritsimons Co.; Forster Music Pub. Co., Inc.; Gamble-Hinged Music Co.; H. W. Gray Co.; Walter Jacobs, Inc.; Jenkins Music Co.; Lorenz Publishing Co.; Miller Music, Inc.; Theodore Presser Co.; G. Ricordi & Co., Inc.; G. Schirmer, Inc.; Arthur P. Schmidt Co.; Schroeder & Gunther, Inc.; Edward Schuberth & Co., Inc.; Clayton F. Summy Co.; White-Smith Music Pub. Co.; M. Witmark & Sons, and B. F. Wood Music Co.

MUSICAL AMERICA is heartily in favor of the action now being taken by the music publishers, as the integrity of copyright matter is a fundamental which concerns all engaged in publishing whether in the field of magazines, newspapers, books or music. Composers and authors, and this includes their publishers, are entitled, assuredly, to reap the rewards of their labor.

League of Composers to Honor Schönberg in New York Concert

The League of Composers will give its first concert of the season in honor of Arnold Schönberg, celebrating his visit to New York. The program, featuring works by him, will take place in the Town Hall on Nov. 11, the artists being the Pro Arte String Quartet, Ruth Rodgers, soprano, and Nadia Reisenberg, pianist. A reception with the composer as guest of honor is to be held in the Town Hall Club after the concert.

This concert is to be the first of three planned to present "classics" of contemporary music, and so will differ from

previous seasonal programs arranged by the league where the emphasis was chiefly on first performances of new works. The second concert, on Jan. 29, will consist of chamber orchestral works by Stravinsky and Hindemith. The third program, on March 27, will be made up of music for chamber ensemble by Spanish, Italian, French and American composers.

The league's traditional series of composers' recitals will be continued in two intimate programs for members planned for Sunday evenings in December and February at the French Institute. Works by younger Europeans and Americans will be featured.

BOSTON SYMPHONY PRESENTS NOVELTY

(Continued from page 3)

plus additional instruments in each choir and a formidable battery of percussion. The first of the pieces was the most effective. We got from it a sense of vastness, together with the inevitable monotony of the ticking of the clock. Muted strings, the clock chime, the momentary pause, each contributed to the creation of a musical phantasmagoria.

Cacophonous Measures in Revel

The Revel, save for a few redeeming measures, resembled nothing so much as a tin-peddler's wagon on a holiday. It hardly seemed necessary to so overstate a passage upon which Poe lavished no extraordinary number of words. Nor in the final episode was it easy always to distinguish the Spectre from Fate. The muffled drums were entirely lost to us, although a program note assured us they were there! The work had a masterly performance.

Superior interpretations of the Haydn and Beethoven symphonies gave substance to the program.

Popular-Priced Opera Draws

The Boston Opera House was well filled for almost every performance by the Chicago Opera Company, Alfredo Salmaghi, director, since the company opened in this city on Sept. 25. With top prices lower than the bottom prices asked by other visiting opera companies, it is inevitable that certain deficiencies, both in personnel and in stage furnishings, should occur. Nor is the orchestra, composed largely of local musicians, sufficient in number to produce the necessary robustness of tone.

The company has given some good performances. . . and some that were not so good. Outstanding productions have been those of *Madama Butterfly* with Annunziata Garrotto in the title role, *Il Barbiere di Siviglia* in which

Claudio Frigerio sang Figaro, and Faust with Lucy Monroe as Marguerite.

A movement is on foot to form a Boston Opera Association which shall sponsor a resident company.

GRACE MAY STUTSMAN

MRS. COOLIDGE GIVES CONCERTS TO CHICAGO

First of Three Programs Brings Pro Arte Quartet Before Friends of Music

CHICAGO, Oct. 20.—The first of three concerts donated by Mrs. Elizabeth Sprague Coolidge to members of the Chicago Friends of Music was given



Mrs. Elizabeth Sprague Coolidge Continues
Her Patronage of Music

at Orchestra Hall on Oct. 18. The Pro Arte String Quartet of Belgium was engaged by Mrs. Coolidge to give these programs as a part of the musical observance of A Century of Progress. Tickets were given free to all members of the Friends of Music who subscribed to the fund raised for the concerts by the Chicago Symphony last June.

The first program of the Pro Arte players consisted of Beethoven's Quartet, Op. 135, in F; the Quartet, Op. 51, in C Minor, by Brahms, and Chadwick's Quartet in D Minor. Throughout, the musicians played with distinction, being particularly successful in the Brahms work. The Chadwick composition was a late work of the American composer.

John Alden Carpenter made a speech on behalf of the Friends of Music, thanking Mrs. Coolidge for her generosity. She was called from the audience to respond.

M. M.

COMPETITION IS OPEN TO AMERICAN COMPOSERS

Society for Publication of American Music Arranges Contest for Chamber Works

The Society for the Publication of American Music has outlined its 1933-34 Competition for Publication of New Chamber Music Works by American Composers. The society selects two or three works from the entries and pays for their publication. In this way compositions are brought to the attention of music lovers throughout the country.

During the years since its founding in 1919, the society has published twenty-eight chamber music works and five orchestral compositions. On its list of publications it numbers with pride some of the finest works by American composers.

The society limits its activities to chamber music compositions. Songs and solo pieces with piano accompaniment, works for piano alone, and, for the present, orchestral scores are not included in the scope of its endeavors.

The terms of the competition state that compositions should be the work of American citizens or of composers who have applied for citizenship. Manuscripts should not bear the composer's name but should be marked with a pseudonym. The composer's name and address and postage for the return of the manuscript should be enclosed in a sealed envelope.

The secretary, Marion Bauer, 40 West Seventy-seventh Street, New York, will receive manuscripts until Nov. 15.

CINCINNATI SERIES DRAWS AT OPENING

Symphony Audience Gives Ova- tion to Goossens as Con- certs Begin

CINCINNATI, Oct. 20.—Under the baton of Eugene Goossens, the Cincinnati Symphony inaugurated its 39th season on Oct. 20, with a program which included the Third Overture to Leonore, Dvorak's New World Symphony, the Albeniz-Arbos Iberia and Strauss's Till Eulenspiegel.

The audience was larger than it had been in several seasons, which indicated that the reduction in the price of tickets was a wise move on the part of the management. And the general attitude of the audience during the program and its appreciation of the musicianship of Mr. Goossens and his men bore testimony to a renewed interest in the concerts.

Enthusiastic Greeting

Mr. Goossens's appearance on the stage of Emery Auditorium was the signal for an enthusiastic greeting on the part of both the orchestra and the audience. At the end of the concert he was given a well deserved ovation.

The program was excellently presented. Numerically the orchestra is smaller than in past seasons, but the fact was noted visually rather than aurally. Now and again minor rough spots in performance were noted, but for the most part the playing was noteworthy. Technically, perhaps, the finest work was done in Till Eulenspiegel.

S. T. WILSON

First Program of People's Symphony in Boston

BOSTON, Oct. 20.—The program which Fabien Sevitzy, conductor of the People's Symphony Orchestra, has chosen for the opening concert in a series of ten is as follows: Berlioz's Roman Carnival Overture, Nocturnes by Debussy, Dubensky's Fugue for violins, Sowerby's Money Musk, and the Fifth Symphony of Tchaikovsky. The program will take place in Jordan Hall on Sunday afternoon, Oct. 22. It is planned to feature music by American composers throughout the series.

Choose Cast for Passion Play at Oberammergau

OBERRAMERGAU, GERMANY, Oct. 17.—The cast for the Passion Play for next summer was chosen today by a committee which included the village council, six members of the play committee and a local priest.

Among players who will be seen in the same roles that they played in the 1930 production will be Alois Lang as Christus; Anni Rutz, Mary; Peter Rendl, Petrus, and Melchior Breitsamer, Pilate. Klara Mair will replace Johanna Preising as Magdalena. There will be a new Judas, Hans Zwink, and a new Johannes, Willi Bierling.

Walter Cartoon by Harnisch

Through an inadvertence the name of the well known artist, G. O. Harnisch, was omitted in publishing the pen and ink drawing of Bruno Walter on page 4 of the Oct. 10 issue of *MUSICAL AMERICA*.

MAURICE RENAUD: His Career and His Place in Opera

Death of Famous French Baritone Recalls the Hey-Day of His Type of Singing-Actor, Now on the Wane—The Stage Portraiture of a Great Artist Who Found Inspiration in Paintings

By OSCAR THOMPSON

DISTINCTION was the everyday mantle of Maurice Renaud, the great French singing actor who died in Paris on Oct. 17. America remembers him as it remembers few singers of his time, though he came to this country a little past his prime and did not remain as many years as various others whose names are written large on the scroll of our opera. In the period between 1906 and 1910 he made history at the Manhattan Opera House, under the banner of Oscar Hammerstein. Thereafter, until the war recalled him to France, he sang with the Chicago company that was the heir of much that had been Hammerstein's.

When past 50, the famous baritone put away his theatrical costumes and donned the uniform of his country. After successive promotions, he was cited for gallantry, his exploits including the repairing of telephone communications during a violent bombardment. The break in his career, however, was never really repaired. He sang a few times after the war, but the great days of the Renaud who was deemed one of the handsomest men, one of the most elegant singers and one of the most versatile actors of the operatic stage, were over. A long illness preceded his death.

French Type of Singing Actor

Renaud's distinction was as individual as it was ever-present. Yet he was but one of a type—one might almost say he was the type—of French artist that reached a notable ascendancy at the same time that the operas of Massenet, Charpentier and Saint-Saëns found their highest level of success. It is a type that seems to be dying out. Paris can boast no outstanding singers like Renaud today, if one excepts a few elderly artists who came to the top in Renaud's own time. That was a heyday for French baritones, bass-baritones and basses, the day of Renaud, Journet, Dufranne, Marcoux, Delmas, Payan and others, themselves the heirs of Plancon, Glibert and Maurel. Whether the de Reszkes most influenced this group, or were themselves largely influenced by its forerunners in France, need not be argued here.

Whatever the distinction to be drawn between them, either as singers or actors, they had a common gift of versatility, a common attribute of distinction. Marcel Journet, the eminent bass who was a colleague of Renaud, and who died only a few weeks earlier (Vittel, France, Sept. 6), was no such actor as Renaud; yet it was said of him that he had an active repertoire of fully a hundred roles, as compared to Renaud's extensive array of about sixty. Vocally, Journet was as true to the French type as was Renaud; a type that did not suffer dramatic expediency to do violence to the music, though the public often viewed these typical French artists as actors first and singers secondarily. Those who knew how musically Journet treated a song like *Le Cor*, need only think of Chaliapin's way of dismembering this same song in



Maurice Renaud and Three Examples of His Skill in Characterization. Above, Renaud as Don Giovanni in Mozart's Opera and (right) Herod in Massenet's *Hérodiade*. Below Renaud as His Friends Knew Him and as the Public Saw Him When He Sang Mephistopheles in Berlioz's *Damnation of Faust*



© Mishkin

order to dramatize it, to appreciate that music was in safer hands with these singing actors than with some of their most illustrious successors.

Renaud is remembered in New York most of all, perhaps, for his Athanaël in Massenet's "Thaïs," because his success was so closely identified with that work when it was new here and because he had as his companion luminary the refulgent Mary Garden. But some may prefer to recall his beautiful singing of the very different music of Verdi in *Traviata*, particularly in the air, *Di provenza*. Others will think first of his surprising delineation of three distinct and contrasting characters in Offenbach's *Tales of Hoffman*; the crouching, misshapen Coppelius, the sable, courtly Dapertutto, the fantastic, malignant Doctor Miracle, the latter seemingly a giant in comparison with the little Coppelius and the elegant, beautifully proportioned Dapertutto.

Some Memorable Roles

The late Henry T. Finck, long critic of the *New York Evening Post*, measured all other Rigolettos of that and a subsequent time with the Renaud yardstick; others, too, have remembered the cry of "Gilda" when the hunchback, tearing from his eyes the bandage that had hidden from his sight the kidnapping of his daughter, came to an agonized realization of what had happened. The writer of these lines treasures even more particularly his recollections of the Renaud Don Giovanni. In looks, bearing, voice, style and dramatic conviction, this was so nearly all that Don Giovanni should be, that later experiences with the role in different parts of the world invariably have been disappointing save for a notable exception in the case of the truly superb Don Giovanni of the Swedish veteran, John Forsell.

Put Singing First

The tendency to think of Renaud

primarily as an actor runs counter to the Frenchman's own conception of his art. He believed in himself primarily as a singer. Make-up, costuming, all the accoutrements of opera fascinated him, but for the sake of making the singing of a role doubly effective.

To an interviewer of 1909, he said: "We often hear people maintain nowadays that an operatic actor, particularly in ultra-modern works, need not be a singer of any particular skill or schooling provided he presents an effective impersonation of the role intrusted to him. Personally I believe the exact opposite, and it seems to me I have already intimated as much. I believe firmly that a great singer, may (regrettable as it may be) dispense with being an actor, but that a great operatic actor, on the contrary, can never dispense with being definitely a singer. Otherwise he will not be—he never can be—a really great singing actor."

The career of Maurice Renaud was a steady crescendo until the mounting losses of New York's operatic war caused the Metropolitan to buy out Hammerstein. Born at Bordeaux, in 1862, Renaud made his operatic debut in Brussels in 1883 at the age of 21, after studying at both the Paris Conservatoire and the Brussels Conservatoire. In Brussels he sang at the Theatre Monnaie from 1883 to 1890, creating there, among other roles, that of the high priest in the world premiere of Reyer's *Sigurd* and Hamilcar in first performance of the same composer's *Salammbô*. His Paris debut was made as Karnak in Lalo's *Le Roi d'Ys* at the Opéra Comique on Oc-

tober 12, 1890. Less than two months later he created the title role of *Diaz*'s *Benvenuto* in the world premiere of this work at the Opéra Comique. Inevitably, the next season, he moved on to the Paris Opéra, making his début there as Nelusko in Meyerbeer's *L'Africaine*, on July 17, 1891, to remain a favorite member of this organization until 1902.

Sang in New Orleans

It is not generally known that Renaud sang in opera in America before he was brought over by Hammerstein in 1906. He was a member of a French company in New Orleans and sang there the High Priest in what appears on the records as the American premiere of Saint-Saëns's *Samson et Dalila*. The date given is January 4, 1893.

Among Renaud's Paris achievements are chronicled the creation of such parts as Hilperic in Guiraud's *Fredergonde*, as completed by Saint-Saëns, a world premiere of 1895; the titular part in Saint-Saëns's *Henry VIII*, 1898; and Hares in de Lara's *Messaline*, 1899. He sang in the Paris premiere of Berlioz's *Prise de Troie*, 1899, and was the Leuthold of the William Tell revival which marked the Rossini centenary of 1892. Iago, Lescaut and Don Giovanni were among his outstanding successes. His London début was made in June 23, 1897, when he sang parts of two roles, Wolfram, of *Tannhäuser*, de Nevers, of *Huguenots*, in a mixed bill in honor of the Diamond Jubilee of Queen Victoria.

(Continued on page 17)

BEGIN SERIES OF WAGNER MATINEES

Lohengrin Initial Work in New Series of Chicago Opera Company

The series of Sunday Wagner matinees at the Hippodrome by the Chicago Opera Company was inaugurated on Oct. 15, with Lohengrin and a cast that included Alfonse Gerard in the title role, Charlotte Ryan as Elsa, and Dreda Aves as Ortrud. Bennett Chellis was Telramund; Sigurd Nilsson, King Henry, and Alfonse Schützendorf, Jr., a nephew of Gustav Schützendorf of the Metropolitan, made his first appearance with the company as the Herald. Harry Ladek conducted.

The only opera new to the repertoire during the past fortnight was Flotow's *Marta*, sung at the matinee on Oct. 14, with Ruth Miller as Lady Harriet. She gave a fine impersonation and sang delightfully. Alice Haesler was Nancy; Ralph Errolle, Lionel, and Giuseppe Interrante, Plunkett. Luigi Dalle Molle and Eugenio Ruffo completed the cast. Mr. Ladek conducted.

Comedy Kept on Vivacious Note

Il Barbiere di Siviglia opened the fortnight on Oct. 9, with Beatrice Belkin, formerly of the Metropolitan, as Rosina, making her first appearance with the company. Miss Belkin sang the florid music with sureness and excellent tone throughout, and acted with a vivacity which brought a quick and hearty response from the audience. The Beautiful Blue Danube, sung in the Lesson Scene, earned her an ovation. Alice Homer and Giuseppe Barsotti, Panfilio Testamala, Nino Ruisi and Claudio Frigerio were the other members of the cast. Alberto Baccolini conducted. Miss Belkin sang again on Oct. 17 as Gilda in *Rigoletto*, earning another triumph.

Madeleine Keltie, heard as *Tosca* during the summer season, sang the title role in *Madama Butterfly* on the evening of Oct. 11. Della Samoiloff made her re-entry on the evening of Oct. 10, as Leonora in *La Forza del Destino*, substituting for Santa Biondo. Mr. Frigerio was heard as Don Carlos in place of Ettore Nave in the same performance. Miss Samoiloff sang *Aida* on Oct. 16 and again at the matinee on Oct. 21, and *La Gioconda* on Oct. 18. Anna Leskaya, soprano, was scheduled for a debut appearance as Leonora in *Il Trovatore* on the evening of Oct. 21.

Amato Wins Triumphs Anew

Pasquale Amato, who has been one of the bright particular stars of the company since its inception, sang *Marcello* in *La Bohème* on Oct. 12, with an artistry that few singers can equal. He was also heard in a striking performance of *Barnabà* in *La Gioconda* on Oct. 18, winning new laurels in a role of which he was one of the finest exponents the Metropolitan ever had.

Other operas during the fortnight were *Carmen*, given twice, *Samson et Dalila* in which Harriet Maconel repeated her striking performance of the Philistine enchantress, *La Favorita*, and *Cavalleria Rusticana* and *Pagliacci*, both heard twice.

Eugene Plotnikoff conducted *Samson et Dalila*, *Madama Butterfly*, *La Bohème*, and *La Favorita* and other

Scenes That Recall the Music Dramas of Richard Wagner



At the Left, the Old Wartburg, the Locale of Tannhäuser, As It Stands Today, and, Above, the Original Hall of Song, as It Now Appears. Right, a Statue of Hagen, Showing Him Throwing the Nibelung Gold Into the Rhine; Erected Not Long Ago at Worms. Below, Lohengrin's Castle of Schwanenburg as Seen at Cleve, Lower Rhine, a Legendary Location Not in Agreement With the Wagner Setting



Courtesy, German Railways

operas were conducted by Giuseppe Bamboschek.

Artists who contributed to the success of the performances besides those already mentioned, were Giuseppe Radaelli, Bruna Castagna, Guido Guidi, Marie Powers, Franco Tafuro, Edis Phillips, Dubois Ferguson, Bernardo De Muro, Ettore Nava, Ludovico Oliviero, Annunciata Garrotto, Lucy Monroe, Pasquale Ferrara, Francesco Morelato, Fausto Bozza, Vanda Guerrini, Dorothy Bacon, Carl Formes, Santa Biondo, Gerardo Gorssi, Luigi De Cesare, Nancy Cincola, Enrico Molina. N.

EDWARD JOHNSON SINGS AT REOPENING OF HALL

Toronto Acclaims Tenor as "New"
Massey Auditorium Is Filled with
Brilliant Throng

TORONTO, Oct. 20.—Massey Hall, bearing the designation "new" by reason of the architectural revolutions it has undergone, was opened on Oct. 10 before a brilliant assembly which included Lieutenant-governor Bruce and Mrs. Bruce, who sat in the vice-regal box, Mr. and Mrs. Vincent Massey and others prominent in the city's fashionable and musical life.

They gave a rousing welcome to Edward Johnson who, in his best voice and singing with his inimitable artistry, was heard in arias from *La Bohème* and *Carmen*, in works by Haydn and Handel, in songs by Debussy, Chausson and Brahms, and in English and French-Canadian folk songs. Applause was prolonged at his every appearance, and enthusiasm mounted as the evening advanced. Mr. Johnson's cooperative accompanist was Celius Dougherty.

Scott Malcolm and Reginald Godden, duo-pianists, were likewise acclaimed for their musicianly performance of music cast in various moods.



Tremont Symphony Continues Concerts in the Bronx

The Tremont Symphony, organized in April of this year and conducted by Max Weinstein, is continuing its concerts through the present season. The program arranged for Oct. 22 in Tremont Temple, the Bronx, consisted of Brahms's Fourth Symphony, the Overture to *Der Freischütz* and Borodin's *On the Steppes of Central Asia*. The soloist was George Neikrug, 'cellist, playing Bruch's *Kol Nidre*.

Four more concerts are scheduled. The program for Feb. 4 will contain Dvorak's *New World Symphony* and will feature works by A. Walter Kramer, Dante Fiorillo and other American composers. In April the concert will be all Tchaikovsky. Music by Beethoven will be used exclusively for the May concert.

TEACHERS PROMOTED ON BOSTON MUSICAL FACULTY

University's College of Music Also
Engages Roger Sessions—Choir
Rehearses

Boston, Oct. 20.—John Patten Marshall, dean of Boston University's College of Music, states that Roger Sessions has been appointed instructor in advanced composition. A. H. Meyer and Percy Graham, assistant professors, have been promoted to full professorships. Marie Oliver and Margaret Starr McLain have been made assistant professors.

The Cecilia Society, a mixed choral group which introduces each year works by the newer composers, held its first rehearsal of the season on Oct. 18, in the parish hall of the Arlington Street Church, with Arthur Fiedler conducting. The season marks the twelfth year of Archibald J. Jackson as president of the society. This year the society will sing again with the Boston Symphony.

Edith Bullard, soprano and teacher of singing, was special guest of Mrs. Lincoln Filene at the Old Southern Candlelight Recital given by Louise Alice William in the Copley-Plaza on the afternoon of Oct. 19.

Eduard Vermonte, tenor pupil of Vincent V. Hubbard, has been engaged by the Montreal Opera Company. The Hubbard Chorus of mixed voices has resumed rehearsals for the season. This chorus has won favor in appearances at the Boston Opera House, at Longwood Towers recitals and in leading churches. W. J. P.

BRUCKNER'S HAVEN OF REST IN ST. FLORIAN

Monastery Where He Played Organ Represented Home to Composer, Who Found Comfort in Its Atmosphere—He Is Buried in Crypt—Building a Marvel of Baroque Art—Room Bruckner Used Now Contains Mementos of Him

By DR. PAUL STEFAN

VIENNA, Oct. 15.—The fact that a Bruckner Society now exists in America is sufficient proof of growing interest in the Austrian symphony composer, even in countries which were comparative strangers to his work. One may not be particularly interested in Bruckner's music, and still find much of interest in his biography, bound up as it is with Austrian history. Those who have the good fortune to visit the Monastery of St. Florian, near this city, can experience an artistic sensation.

Anton Bruckner was born in 1824 in Ansfelden, a small village near Linz, the capital of Upper Austria. This territory extends from the frontier of Bohemia into the centre of the Salzkammergut, and in the west almost to the doors of Salzburg. During certain periods of history it was inhabited by Celts, and later, after the conquest by the Romans, was fortified up to the Danube and administered by them. The names of many villages are reminiscent of their Roman origin, and decidedly Roman types are today seen among the village folk. Bruckner himself, although a peasant by birth, had the profile of a Roman emperor.

Played for Dances in Inn

Bruckner's early life was filled with hardships. As a village schoolmaster it was part of his duties to officiate as church organist on Sundays and to play for dances in the inn. His wages were miserably small. But his financial condition improved somewhat when he became teacher in St. Florian, where he held the post of organist in the celebrated monastery. From there he went to Linz, the bishop being his patron. A professorship in the Vienna Conservatory was a later step in his career.

At every opportunity Bruckner returned to St. Florian, which represented home to him and where he found comfort in the religious atmosphere. He died in Vienna in 1896 but, in accordance with his wish, was buried at St. Florian in the crypt under the great organ on which he had played so often.

St. Florian, as it stands today with its cloisters and church, is a marvel of Austrian baroque art. The art is similar to that seen in many great buildings of the same character, such as the one at Melk on the Danube. Another example is the celebrated Klosterneuburg in the immediate vicinity of Vienna. Many of these venerable structures, such as those at St. Florian, are not on the beaten track followed by visitors. But St. Florian can be reached from Linz in less than an hour by means of an electric trolley.

One marvels when first he sees this imposing, far-flung-out monastery building. It was erected in the Eighteenth Century, the high period in the history of baroque architecture, by Italian and Austrian architects. The church dates back to an earlier period, being more than 1000 years old. In looking



Anton Bruckner and the Austrian Monastery of St. Florian, Where the Composer Found Tranquility as Organist Teacher. Above, the Exterior; Right, the Interior, showing the Organ

for Bruckner's grave, the visitor passes through passages in the Gothic style. In the crypt are skeletons brought from the old village cemetery and piled up in heaps.

As a building, the monastery is outwardly splendid. The interior boasts an impressive marble hall in which religious celebrations and festivals are held. There were frequent opportunities for such ceremonies, for in the course of centuries many personages of princely rank, especially of the imperial reigning house, visited St. Florian. The magnificent furnishings of chambers set apart for their use (including superb stoves) elicit admiration today.

Among these elegant rooms one which was placed at Bruckner's disposal whenever he was a guest at St. Florian is, by reason of its simplicity, in striking contrast to all the others. It has been preserved as it was, contains many of his pictures, his piano, sketches and many mementos of his funeral.

Masterpieces of Painting

St. Florian also contains a picture gallery, perhaps not remarkable for the number of its treasures, but containing

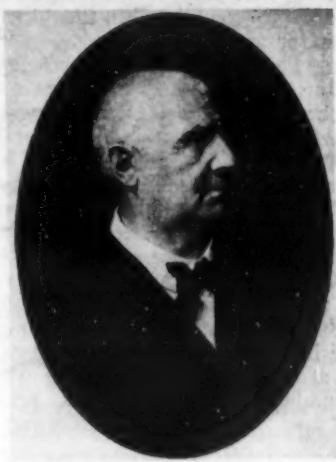
Ithaca College Enters Active Season

ITHACA, N. Y., Oct. 20.—In its forty-first season, Ithaca College, devoted to music, drama and physical education, has a well-filled schedule. A series of concerts will be given by the Ithaca College Symphony Orchestra under the direction of William Coad; the College Chorus is under the baton of Bert Rogers Lyon, head of the voice department; the A Cappella Choir is directed by Ralph Ewing. A war play, *Red Dust*, written by Walter Roberts, a faculty member, is in rehearsal for production early in November.

The Concert Band, conducted by Walter Beeler, played for the Southern Tier Zone meeting of the New York State Teachers Association at Binghamton on Oct. 7. Dr. Albert Edmund Brown, director of the division of music, led the audience in singing.

Schola Cantorum to Sing with New York Philharmonic-Symphony

Chorus rehearsals of the Schola Cantorum have begun under Hugh Ross, conductor, in preparation for an extensive schedule. This will include



Hanfstaengl, Munich

not a few masterpieces which are valuable for their connection with the history of painting in Austria. Like many other old monasteries, this one, too, is equipped with an exhaustive library in which are included precious manuscripts.

The church is in the same luxuriant style of baroque architecture. When the organ (which Bruckner played for so long a period) was rebuilt it was done with the financial help of the entire countryside, for Upper Austria is inordinately proud of the part St. Florian played in Bruckner's life. Every Sunday afternoon a recital is given by



the young organist, Ludwig Daxspurger from Linz.

On such occasions the listener wishes that Bruckner had composed for this instrument. The fact that he did not do so is all the more strange in view of his celebrity as an organ virtuoso. His tours in this capacity often took him as far afield as France. Yet the receptive mind can hear the organ in his symphonies; the orchestra was, in effect, an organ to him. Certainly the sound of organ music today penetrates to the crypt where Bruckner is buried.

Hardly a day passes without bringing its visitors from afar. Often they come expecting only to make a pilgrimage to a great musician's grave. They are surprised when their eyes are regaled with the magnificence of the architecture which rises before them, and they are thrilled to learn the historical importance of a place which has been famous for centuries.

John Murray Gibbon Wins Quebec Government Literary Prize

John Murray Gibbon, writer and musicologist of Montreal, and general publicity agent for the Canadian Pacific Railway, has won the David Literary Prize of \$600 given by the Quebec Provincial Government for his book, *Melody and the Lyric from Chaucer to the Cavaliers*. The prize was awarded a fortnight after the publication by the Frederick A. Stokes Company of Mr. Gibbon's *Magic of Melody*. The prize-winning book will be published by E. P. Dutton and Company.

City of Florence Establishes Prize Competition

FLORENCE, Oct. 15.—The city of Florence is arranging for a prize competition in 1934, in order to promote the relation of Florentine music and plastic arts with foreign countries. Works may be written with Italian, German, French, English, Spanish or Latin text. All foreigners are eligible who, on Aug. 1 next, are between the ages of twenty and thirty years.

three performances of the *Missa Solemnis* and three performances of the Ninth Symphony in the Beethoven Cycle to be given by the New York Philharmonic-Symphony under Arturo Toscanini's direction, as well as Mr. Ross's own programs.

John Tasker Howard Completes Life of Stephen Foster

John Tasker Howard has completed his life of Stephen Collins Foster. Mr. Howard gave a series of Foster programs over the NBC network during the summer. He obtained many documents from surviving members of the composer's family as well as from Foster Hall, in Indianapolis, where J. K. Lilly has assembled an exhaustive collection of Fosteriana. The biography will be published by the Thomas Y. Crowell Company.

A hitherto unproduced opera by E. T. A. Hoffmann, the hero of Offenbach's work, will be given this season at the Bamberg Opera, where the author-composer was orchestral director from 1808 to 1813.

BALTIMORE ENJOYS PHILADELPHIA LIST

Stokowski Leads First Program Which Features Concerto by Werner Josten

BALTIMORE, Oct. 20.—The Philadelphia Orchestra, Leopold Stokowski conducting, began its series of Baltimore concerts on Oct. 18. This brilliant event marked the opening of the local season. Public attention accorded to the occasion was stimulated through the indefatigable efforts of Elizabeth Ellen Starr as counselor, and the activity of the T. Arthur Smith Concert Bureau as local representative for the Philadelphia organization.

Werner Josten's Concerto Sacro, with the composer at the piano, gained attention for its atmospheric substance and the work was much applauded. The blatant Yablockho of Gliere was played with sweeping virtuosity. Further emotional appeal was made through the Fourth Symphony of Tchaikovsky and the Sakuntala Overture of Goldmark.

Frances McCollin, Philadelphia composer, began her series of talks describing the programs of the Philadelphia Orchestra, at the Junior League Rooms on Oct. 17.

Schnabel to Give Beethoven Program

The Chamber Music Guild, a new organization, will offer its initial attraction at Cadoa Hall on Oct. 22, with an all-Beethoven program by Artur Schnabel, pianist. Other attractions offered by the organization will include appearances of Ossip Gabrilowitsch, Albert Spalding, the Compinsky Trio and the Aeolian Quartet. These concerts will all be given on Sunday nights.

The Bach Club schedules appearances of the Hilger Trio on Nov. 29; the Le Roy Trio, Jan. 3; the Bach Club Ensemble, March 21; the Harvard Glee Club, April 4, and Myra Hess as an additional attraction on Feb. 21.

The concert given by the Vienna Sängerknaben, under the direction of Hans Urbanek on Oct. 23 at the Lyric gave delight to an audience which included members of the Archdiocesan Commission of Music, noted churchmen and a large lay public. The program contained ecclesiastical compositions and folk songs, and Offenbach's Wedding by Lantern Light. The concert was the first of a series of local bookings by the William Albaugh Concert Bureau. Other engagements scheduled are a recital by Fritz Kreisler on Dec. 1, and the Monte Carlo Ballets Russe on Jan. 9.

FRANZ C. BORNSCHEIN

Frederick Jagel to Begin Fall Tour in West

Frederick Jagel will open his fall concert tour in Kinetka, Ill., on Oct. 30, continuing with engagements through the state and going on through Mississippi and South Carolina. He will return in time to sing leading tenor roles with the Metropolitan Opera and will be heard in recitals in Pennsylvania and New York. Mr. Jagel has been engaged as soloist for a concert performance of Rhenzi to be conducted by Walter Damrosch in Madison Square Garden on Dec. 9 for the benefit of unemployed musicians. His annual New York recital will take place in the Town Hall in January.

Two American Singers Triumph in Berlin

BERLIN, Oct. 15.—Two American singers have recently created quite a stir with their appearances here. Dusolina Giannini has just completed an extended guest engagement at the State Opera, where her success as Carmen was little short of sensational. Margaret Halstead, soprano of the Metropolitan Opera, achieved a notable triumph as Venus in the first Tannhäuser performance of the season on Sept. 30.

This was the first time that Miss Giannini had sung Carmen, and it was also her debut as a German singer, as she has hitherto sung for us only in Italian. On this occasion she exceeded all her previous records for popularity. All performances were sold out, and indications were that they would have continued that way if the singer had been able to comply with the Opera's request for an prolonged stay.

Miss Giannini's previous appearances as Butterfly, Aida, Santuzza and Leonore in Forza del Destino presented her as an Italian singer. But her Carmen, sung in a German that bore no traces of foreign accent and acted with the temperament and natural grace that characterize her left no doubt that she has a unique place in the hearts of the Berlin public. And it was a very great pleasure to hear the role sung with such consummate vocal finish.

She is now fulfilling a guest engagement at the opera in Hamburg where she made her German debut several years ago. This will be followed by



Rosemarie Kogel, Berlin

Dusolina Giannini as Carmen, in Which She Won Tremendous Acclaim at the Berlin State Opera

an extensive concert tour throughout Germany. She is also to sing at the Opéra in Paris before returning to America.

Miss Halstead's performance won from the critics unanimous praise for the quality of her voice and predictions for a brilliant future in the heroic Wagnerian roles for which her height and beauty so preeminently fit her. The



Carlo Edwards

Margaret Halstead as Venus, the Role in Which She Achieved Great Success at the Berlin State Opera Recently

American Ambassador and the entire staff of the Embassy and Consulate General were present at the performance, and members of the Embassy staff gave a reception for Miss Halstead after the performance that was attended by important officials of the State Opera, the conductor, Dr. Robert Heger and the leading members of the cast.

G. DE C.

MONTREAL ORCHESTRA PREPARES VARIED LIST

Douglas Clarke, Conductor, Commences Rehearsals and Plans Extensive Programs

MONTREAL, Oct. 20.—The first concert of the Montreal Orchestra will be given on Oct. 29, it is stated by Douglas Clarke, dean of McGill University's faculty of music, and honorary conductor of the orchestra. Rehearsals began on Oct. 10. Among the works Dean Clarke expects to give this season are Brahms's Fourth Symphony, Vaughan Williams's Variations on a Theme by Tallis, Ravel's Bolero, Death and Transfiguration by Strauss, the March from The Love for Three Oranges by Prokofieff, and Sibelius's Tapiola.

Asked whether he had any prominent soloists in mind for performance with the Montreal Orchestra this season, Mr. Clarke said he had been prevented from making any definite arrangements by uncertainty regarding the orchestra's finances. If the support is as good as is hoped, he expects to engage a number of first-rank artists.

Dean Clarke has recently returned from a vacation spent in England. While in London, he was invited to conduct a concert by the British Broadcasting Corporation Orchestra next summer. Discussing festivals and other concerts he heard, Dean Clarke said that the new work which seemed to him most important was the Piano Concerto by Vaughan Williams which was played by Harriet Cohen. In regard to other new compositions by Englishmen, Dean Clarke remarked that he was disappointed in nearly all of them. He felt that their works neither contained anything of interest nor said anything new, and that they were not up to the standard of what was being done a year or so ago. R. C.

Mr. and Mrs. Crosby Adams Honored on Golden Wedding

MONTREAL, N. C., Oct. 20.—A celebration of the fiftieth anniversary of the marriage of Mr. and Mrs. Crosby Adams took place at Assembly Inn last month. The Bridal Chorus from Lohengrin was sung as a welcome by the Aeolian Choir of Asheville of which Mr. Adams is conductor and Mrs. Adams accompanist, and the Montreal Normal School Chorus. Cornelia Archer, a former pupil of Mrs. Adams, accompanied. After a prayer by Dr. J. W. Caldwell of the Montreal Presbyterian Church, original poems by Mrs. Irena Foreman Williams and Mrs. Esther T. Andrews were read, and Gena Branscombe's Heartsease was sung by the Aeolian Choir.

Frank and Lillian Miller Hemstreet Take up Albany Residence

ALBANY, N. Y., Oct. 20. — Frank Hemstreet and Lillian Miller Hemstreet have taken up residence in this city, where, during his weekly visits several years ago, Mr. Hemstreet had numerous pupils. Both Mr. and Mrs. Hemstreet hold official positions in the New York Singing Teachers' Association, Inc., and have taught many successful artists.

Among the groups trained by Mr. and Mrs. Hemstreet and heard over the radio are the Original Hemstreet Singers, That Charm Quartet, the Dream Singers, Hemstreet Contraltos, Colonial Singers, Metropolitan Singers, and the Symphonic Four.

Margaret Anderton to Lecture at New York University

The lecture to be given by Margaret Anderton at New York University on Nov. 6 bears the title The Rising Tide of Music Study Among Adults: How Shall We Meet It? Miss Anderton gave a talk before the College Women's Club of Rockport, Mass., on Sept. 15.

Earlier in the year she lectured in the Boston University Summer Extension Course on the subject of adults and piano music, and as a result a visitor from McGill University in Montreal has organized a course for amateurs in that city.

Saint Cecilia Club Rehearses for Concerts

Two concerts for members will be given by the Saint Cecilia Club in the Town Hall on Jan. 23 and April 10. Mario Cozzi, baritone, will be soloist at the first. Victor Harris, who has been the only conductor of the club, which numbers 125 women and is now in its twenty-eighth year, conducted the opening rehearsal on Oct. 24. Other concerts will include an appearance with the American Society of Arts and Letters on Nov. 9, in a performance of The Highwayman by Deems Taylor with Frederic Baer as baritone soloist, and in two new works by Henry Hadley.

Musical Society Is Formed in Winston-Salem

WINSTON-SALEM, N. C., Oct. 20.—The Wachovia Musical Society, having as its object the development and co-ordination of the musical talent in the Moravian churches and community of Winston-Salem, was formed on Sept. 25 with James Christian Pfohl as musical director. Mr. Pfohl is also director of music at Davidson College, Davidson, N. C.

A large chorus and community orchestra have been organized and will take part in a vesper program on Oct. 29.

Maria Kurenko to Sing at Russian Festival in Paris

Maria Kurenko, coloratura soprano, will appear under the baton of Emil Cooper at the Russian Festival which is to be held on Nov. 6 at the Théâtre Sarah Bernhardt in Paris.



DEAR MUSICAL AMERICA:

I don't say that everything has become sweet and lovely over night, but I do say that things are improving everywhere, in virtually every field. Big audiences are turning out for concerts and opera and that's a sign in the field in which you are most interested.

For example, Lawrence Tibbett opened his concert tour in Vancouver on Oct. 4 to a house that was completely sold out, the orchestra pit filled with part of the overflow which also filled the stage! The newspaper reviewers called it the outstanding concert given there in recent years. Two days later, on Oct. 6, in Seattle, Tibbett drew an audience of more than 6200, sold out in advance. Think of what a crowd that is, more than two Carnegie Halls full or two Metropolitan Opera Houses! Tibbett draws both in concert and opera, for shortly after his capacity houses in the above mentioned cities, he packed the big Shrine Auditorium in Los Angeles, when on Oct. 13 and 16, he sang the title role in Gruenberg's opera *The Emperor Jones*. These were the first presentations of the work on the Pacific Coast and Tibbett's presence in the cast was responsible for selling out the performances. The first night of *The Emperor Jones*, Tibbett had to take twenty curtain calls.

I'm delighted to hear this news about him and to pass it on to you, for Lawrence Tibbett is without doubt one of the glories of American music, an artist who has made his way to the top through conspicuous talent, hard study and the consistent development of his superb native endowment. He has before him the biggest season, both in concert and opera, that he has yet undertaken. And that's saying something!

Every one who attended the recent Worcester Festival was happy to greet there that true friend of music and musicians, "Uncle Joe" Priaulx, who has been a regular attendant for several decades, how many I don't know. "Uncle Joe," who was for many years good will ambassador of the Oliver Ditson Co. and until last January, of G. Schirmer, Inc., possesses that charm which makes him loved by all the artists, the citizens of Worcester, the reviewers, in fact by everyone. His geniality, his ever readiness to do a kindly act, his optimism, his heartiness, in short, his sweetness of character, have endeared him to those who go to Worcester's festivals.

During his long service in the field

of music he has lent a hand to many a young artist coming to New York, eager to succeed and timid in the big city, with its trials and its terrors. For many years, from his desk in the old Ditson Building on Thirty-fourth Street off Fifth Avenue, "Uncle Joe" looked out over the music world, guided those who came to him for advice, always unselfishly, always generously, and most important of all, always with a smile.

His friends in the world of music are legion. Today, although not officially connected with any musical enterprise, he is unofficially connected with all. Not a music festival, nor a gathering where he is not welcome. He is "Uncle Joe" to so many, of whom not a few are too old, in fact, to be his nieces and nephews. But what of that? In their relations with this fine music lover and music friend they are as ageless as he. "Uncle Joe" never grows old in spirit. You can not doubt it. The twinkle in his eyes, and that revealing smile. . . .

Out Pittsburgh way they are organizing an opera company and it is said that each artist has in his, or, what is more to the point, her, contract, that he (she) will do as he (she) is told. "There are to be no temperamental outbursts," the director is said to have declared.

Well, it sounds all right on paper, but whether the idea is viable or not remains to be seen, also heard.

As a matter of fact, a temperamentless opera company would seem to be in a class with the stingless mosquito, the odorless onion and the truly altruistic communist, and many a career has been wrecked by a lack of restraint in the matter of what Gran'ma Bett called "tantrims."

I know of two splendid artists who failed to make the Metropolitan for this reason. One was a French tenor, for a number of years a luminary of the Chicago Opera, and the other an American girl who had European successes not often equalled. The tenor left in a huff in the middle of a season and, so rumor hath it, would fain have become a member of the Metropolitan's roster. His advances, however, if any were made, were received chillily. The girl, a really great singing-actress, who reaped triumphs in eleven European capitals and a host of smaller cities abroad just before the war, had a unique talent for getting everything backstage into a turmoil whenever she sang. She had always had her eye on the Met where, as a matter of fact, she really belonged. As a young singer, she nearly made the grade, but luck was against her, and in the succeeding years tales reached Broadway and Thirty-ninth Street via the grapevine telegraph which connects all opera houses the world over.

"Running an opera house," Mr. Gatti is alleged to have said, in speaking of the tenor, "is difficult enough under the most favorable circumstances. I am not going out to hunt for trouble!"

Now, I cannot vouch for the truth of either of these stories. One was told me by a friend of Gatti-Casazza's, now dead. The other I have pieced together from little bits of operatic gossip which have come to me from this source and that. However, either or both are so highly probable that there seems no adequate reason for doubting them.

The spectacle of Mary Garden's household goods being put under the hammer has about it something of comedy and, although no one has hinted that it was a case of necessity, something of tragedy.

The articles enumerated brought curious prices and some of them seemed strange in Mary's house at all. For instance, a set of Scott "in special binding" brought \$60, and a 14-volume edition of Voltaire dated 1801, 23 years after that great man's death, went for \$90. An autographed first edition of Pierre Louys's *Aphrodite*, in the operatic version of which Mary starred in Paris and elsewhere, sold for only \$10.

It is difficult to think of Mary, in spite of her Scotch birth, poring over Guy Mannering and Peveril of the Peak, or, admitting her French affiliations, deciphering the riddles of *Zadig* or *Micromégas* by the blue waters of the Mediterranean. *Aphrodite* is, of course, another story.

But, if not, why not? The late Mary Shaw once told me that Lillian Russell, whose best efforts were thought to be in quite another direction, was an authority on rare editions, and that at one time she was making an exhaustive study of comparative religion.

Life is full of surprises, isn't it?

A correspondent of a contemporary musical periodical asks if the rumor is true that John Philip Sousa did not write many of his marches. The periodical very properly replies with some asperity that it is emphatically untrue.

It is a curious thing how, from time to time, rumors of the sort come up about this work and that. Not so long ago I read of a rumor, current in France, that Gounod had the score of *Faust* brought to him for criticism by a consumptive young postulant for holy orders. Before Gounod had had time to criticize and return the score, so the story goes, the young monk died and Gounod published *Faust* as his own composition. Those who believe the tale give as proof that it is the composer's only really successful work. They fail to mention, however, that the similarity between the score of *Faust* and that of *Roméo et Juliette* is such as to prove beyond question or cavil that they came from the same brain via the same pen. And it seems hardly possible that one score could have contained enough material for the two works.

The claim of plagiarism is the favorite weapon of the unsuccessful. It is easier to start rumors of this kind than to stop them. Some of your readers may remember the hue and cry that was raised when De Koven wrote *O, Promise Me*. The fact that the opening phrase was identical with that of a song called *Musica Proibita* (Forbidden Music) by Gastaldon gave rise to the witticism "Lock up your music boxes! De Koven's coming to town!"

De Koven might easily have mistaken memory for inspiration in the case of this phrase, but why did not accusers of De Koven mention the fact that Signor Gastaldon had lifted the phrase bodily from the baritone part in the duet in the last act of *Il Trovatore*?

It has been stated on good authority that you cannot gather grapes from thorns nor figs from thistles. Almost as remote a contingency is the picking of grapes in a New York penthouse garden. Such a thing happened recently, however, and in celebration of the event, Marie Tiffany, soprano, and Mario Chamlee, tenor, both formerly of the Metropolitan, were guests of honor and sang a harvest song.

Mrs. Mabel Breevort Steven, The Demeter of the Penthouse, said that grapes were difficult to grow in the air of New York and officials of the Botanical Society said that the twenty-

With Pen and Pencil



—by Aline Fruhauf

Walter Gieseking, Who Is Touring Europe at the Rate of Almost a Concert a Night, Will Be Present after the First of the Year to Edify American Audiences with His Pianistic Art

three bunches of muscat grapes gathered at the harvest festival high up in the air, were possibly and probably the only ones harvested on Manhattan Island this season.

Nice that two American singers assisted at the harvest.

How much knowledge should a radio program director have in his pocket? The question has been asked by a tenor friend of mine. He was engaged by a broadcasting station, and reported to the man in charge of programs to discuss his choice of songs.

"What would you like to sing?" asked the program director.

"Well," answered my friend, "if you think it isn't too stale, I'd like to begin with *Una Furtiva Lagrima* from *L'Elisir d'Amore*."

The director looked puzzled. "What's that in English?" he demanded.

Hearing a performance of *Pagliacci* the other night when the charming little serenade, sung off-stage, went unapplauded as usual, I was reminded of an anecdote that Albert Reiss once told me in connection with the aria when he was at the Metropolitan.

Reiss, you may remember, was that *rara avis*, a singer who could be great in second roles. His David in *Meistersinger* and his Mime in *Siegfried* have seldom been duplicated. He usually sang Beppe in the *Pagliacci* performances at the Metropolitan, and was hurt because the serenade never got any applause.

One night, in order to make a test of whether he was singing it poorly or whether the song itself just didn't register, he asked Caruso to sing it for him. Caruso, as you know, was always a good scout when it came to doing favors, especially for his fellow artists, so he sang the serenade and sang it gloriously. The audience, not knowing that it was Caruso, received it in silence. Reiss was vindicated claims your

Mephisto

RING EXCERPTS ARE PLAYED IN CHICAGO

Symphony Hailed at Performance of Götterdämmerung Music Under Stock

CHICAGO, Oct. 20.—Frederick Stock chose the following program for the second pair of concerts by the Chicago Symphony in Orchestra Hall on Nov. 12 and 13:

Overture, Le Carnaval Romaine....Berlioz
Symphony in D Minor.....Franck
Rapsodie Espagnole.....Ravel
Excerpts from Götterdämmerung: Prologue;
Dawn; Farewell, Siegfried and Brünnhilde;
Siegfried's Rhine Journey.....Wagner
(Arranged by Frederick Stock)

Believing that too little of the marvelous music of the last chapter of the Ring has been available for concert audiences, Mr. Stock offered his new arrangement to audiences that enthusiastically agreed with him. As usual with Mr. Stock's Wagnerian arrangements, this was in the best of taste and proved a welcome addition to the repertoire.

The Franck symphony maintained its unvarying popularity under Mr. Stock's baton. Ravel's Rapsodie Espagnole was



Frederick Stock, Conductor of the Chicago Symphony, Has Made New Wagner Excerpts for His Audiences

a colorful moment, and the Berlioz overture provided a brilliant opening.

The first Tuesday concert of the season brought a revival of music by Saint-Saëns as its feature. The program:

Overture, Le Carnaval Romaine....Berlioz
Symphony No. 3, Op. 78, in C Minor, Saint-Saëns
Rapsodie Espagnole.....Ravel
Capriccio Espagnol.....Rimsky-Korsakoff

Mr. Stock did not judge wrongly in taking the Saint-Saëns work off the shelf, where it had remained for a number of years. The graceful themes and sonorous climax stirred the audience to spontaneous applause and forced the conductor to repeated acknowledgments, which he shared with his orchestra. The other items of the program, especially the Rimsky-Korsakoff received performances of virtuoso calibre.

Bach Adagio Played as Memorial

The program for the concerts of Oct. 19 and 20 was:

Water Music.....Handel-Harty
Symphony No. 3, Op. 78, in C Minor, Saint-Saëns
Adagio from Violin Sonata in A Minor, Bach
(Arranged by Frederick Stock, and Played in Memory of the Late Hans Parbs)
Suite from Petrouchka.....Stravinsky
Capriccio Espagnol.....Rimsky-Korsakoff

A reverential tribute of silence from the audience came after the conclusion of the Bach Adagio, played in memory



The Providence Symphony, and Wassili Leps, its Conductor, Who Are Receiving Generous Support from the City in Preparation for the Orchestra's Approaching Series

PROVIDENCE GIVES ORCHESTRA SUPPORT

Membership Drive for Symphony Opened with Addresses and Program

PROVIDENCE, Oct. 20.—This city is giving generous pre-season support to the Providence Symphony, which will present its first concert on Nov. 21. A membership drive was begun on Oct. 9, when a concert and tea were given at the Music Mansion, Mrs. George Hail acting as hostess. Mrs. Albert H. Miller, chairman of the committee in charge of the drive, presided.

The principal speaker was Olin Downes, music critic of the New York Times, who made a special trip by seaplane in order to add his support to the campaign. Governor Theodore Francis Greene, in a short address, brought the best wishes of the state.

The musical program was furnished by Samuel Gardner, violinist; Lucia Chagnon, soprano, and Edward Constantine, bass. Mr. Gardner played the Sonata in E Minor by Veracini, and two of his own compositions, Prelude in C and Prelude in B Minor. Miss Chagnon sang an aria from The Marriage of Figaro, Old Spanish Song by Aubert, Wolf's Verborgenheit and Life by Pearl Curran. Mr. Constantine chose for his group O Isis und Osiris from The Magic Flute and Il Lacerato Spirito from Simon Boccanegra.

Oratorio Society Season Begins

The Oratorio Society opened its third season on Sept. 25 with Mendelssohn's Hymn of Praise, under the direction of William De Roin. On Oct. 16, the first half of Spohr's The Fall of Babylon was presented. As in the past, the soloists were Ruth Ludgate, soprano; Eva C. McMahon, contralto; Mr. De Roin, tenor; and James King, bass. Charles D. Fiske, pianist, and Medora Ladeveze, organist, retain their places as accompanists.

The Settlement School of Music, known as the Federal Hill House School of Music, founded a year ago by Avis Bliven Charbonnel, reopened on Oct. 2. A program by faculty members was presented on Oct. 18, in the Federal Hill House. Soloists were Mr. De Roin; Jen Stocklinski, violinist; John Irace, saxophonist; William Place, mandolinist; Vivian Place, harpist; and Mme. Charbonnel and Beatrice Ward, pianists. Chamber music was provided by a trio composed of Lydia Bell, pianist; Helen Keenan, violinist, and Louise Waterman, cellist. Accompanists were Elizabeth Higgins and Marjorie Morgan.

Three Arts Institute

The Federal Hill House School of Music and the Federal Hill House have

arranged for an Institute of The Three Arts, to be held in the Providence Plantations Club on Oct. 30 and 31. Distinguished speakers will address these meetings.

Professors Coolidge and Hitchcock of the department of music of Brown University gave the first of a series of sonata programs for violin and piano in Manning Hall on Oct. 18.

Dr. Sigmund Spaeth addressed the Providence Plantations Club on Oct. 17. A. R. C.

CONSERVATORY PROSPERS

Philip Wyman, President of Trustees in Cincinnati, Gives Address

CINCINNATI, Oct. 20.—Addressing members of the Rotary Club who met in the Cincinnati Conservatory on Oct. 12, Philip Wyman, president of the conservatory's board of trustees, said:

"We have had our troubles during the past two years, due to the economic situation, but today the conservatory is in a stronger position financially, as well as artistically, than it has been for many years. And we are looking forward confidently to the future."

Mr. Wyman sketched the history of the conservatory, which is now under the auspices of the Cincinnati Institute of Fine Arts, referring to its establishment sixty-six years ago by Clara Baur and to its activities for many years under the direction of Bertha Baur.

E. W. Townsley, president of the Rotary Club, presided. Among those present were: Bertha Baur, president emerita of the conservatory; John Hoffmann, dean; George Leighton, director of education, and George H. Klusmeyer, manager.

Faculty members and students took part in a program following the meeting.

Organ Recital Under Auspices of American Guild at Providence

PROVIDENCE, Oct. 20.—A recital by Francis W. Snow, organist of Trinity Church, Boston, was given in Grace Church on Oct. 18, under the auspices of the American Guild of Organists. Mr. Snow played works by Bach, Yon, Daquin, Franck, Vierne, and J. S. Matthews, organist and choirmaster of Grace Church.

Members of the Organ Loft Club, of which John B. Archer is president, were entertained by Thomas E. Marsden at the Warwick Club on the same date. The guest of honor was Mr. Snow. A. R. C.

BUFFALO'S RECITAL SERIES COMMENCES

Large Audience Greet Bori in Concert—Community Forces Are Heard

BUFFALO, Oct. 20.—Buffalo's only recital series, the Philharmonic Concerts under the management of Zorah B. Berry, opened on Oct. 10 with a concert in Elmwood Music Hall by Lucrezia Bori. Her charming personality won the audience at once, and she was cordially welcomed by a large house. Miss Bori was most successful in arias from Manon and Carmen. Frederick Bristol was her excellent accompanist.

The Buffalo Community Orchestra, under John Ingram's direction, has resumed its Saturday afternoon concerts in the Albright Art Gallery. These are free. Mr. Ingram states that a series of "pop" concerts like those given last season will start on Nov. 12.

A co-operative group, the Buffalo Opera Company, with chorus, orchestra and two principals recruited from the ranks of local musicians, made a brave effort to give four performances of Cavalleria Rusticana and Pagliacci, but lack of funds caused the enterprise to crumble before the final performance. An outstanding figure was Amelia Branca of New York, who gave an admirable impersonation of Santuzza.

MARY M. HOWARD

Contests for Appearances Arranged in Chicago

CHICAGO, Oct. 20.—The Society of American Musicians has arranged competitions for recital appearances under the direction of Bertha Ott, as follows: Children's Contests for pianists under ten years; pianists and violinists between the ages of ten and thirteen, and pianists, violinists and cellists between thirteen and seventeen. These will take place the end of this month with finals in November. In January, Young Artists' Contests will be held for pianists, violinists and cellists between seventeen and twenty-seven; singers, men and women separately, without age limit, and organists under the age of thirty-five.

Successful Debuts Mark Season of San Carlo Opera in Chicago

Mary McCormic, Rosalinda Morini, Louise Lincoln and Sydney Rayner Applauded in First Appearances with Company—All-Chicago Cast Is Presented in Cavalleria—Series Continues Before Throgs

CHICAGO, Oct. 20.—The San Carlo Grand Opera Company has continued its season at the Auditorium Theatre, playing, with but few exceptions, to capacity audiences. One of the most eventful appearances was that of Mary McCormic in Faust, on Oct. 10. The former "baby prima donna" of the Chicago Civic Opera Company had not been heard here since the demise of the local institution, and her popularity, combined with the special interest



Sydney Rayner, Acclaimed for His Artistic Performances as Don José and Edgardo

aroused in this performance—a benefit for the *Daily News* Fresh Air Fund—attracted a huge audience, with many hundreds turned away.

Miss McCormic was an attractive Marguerite, youthful and charming. This was one of her first roles with the Civic Opera and her interpretation has ripened and matured since then. Vocally, her interpretation was deft, with especial success attending such parts of the music as displayed her beautiful upper register. Miss McCormic's reception bordered on an ovation. Her associates were those of the Faust performances of earlier dates: Dimitri Onofrei, Léon Rothier and Mario Valle. Carlo Peroni conducted.

Brilliant Coloratura Singing

Another debut with impressive results was that of Rosalinda Morini in La Traviata on Oct. 2. Miss Morini, favorably known here for her concert appearances, had not been heard in opera before in Chicago. Her Violetta was a combination of skillful acting and brilliant vocalism. Miss Morini possesses a voice of extreme flexibility and the coloratura portions of the music were invested with a brilliance that brought the audience to the artist's feet.

She repeated the success of her Traviata in Lucia di Lammermoor on Oct. 16, a performance which brought the gifted singer laurels for technical accomplishments of a high order. Mr.

Onofrei sang his music with suave ease, and Mr. Valle won approval for his single aria.

A repetition of Aida on Oct. 11 brought Sonia Sharnova in her only appearance with the company. Her Amneris was a princess of stately de-



Sonia Sharnova's Appearance as Amneris Was a Highlight in the San Carlo Series

portment. The role was dramatically acted, beautifully costumed and sung with this artist's customary plenitude of vocal powers.

Elsa Hottinger, Chicago contralto who recently returned from successful appearances in European opera houses, was heard as Amneris in a subsequent Aida, as Azucena in Il Trovatore, and as Orturd in Lohengrin. Miss Hottinger has a forceful personality and strongly individual ideas of interpretation. Her voice is one of a rich, dark color, smoothly produced and distinguished by splendid low tones.

Chicago Singers Win Praise

An all-Chicago cast was presented in Cavalleria Rusticana, at the matinee of Oct. 12. Frida Savini, young soprano of Italian training and experience, sang Santuzza's music effectively. Lucie Wynekoop was the Lola; Louis Ruffino the Turiddu; Marion Selee the Mamma Lucia; and Milo Luka, formerly of the Civic Opera, an Alfio of striking personality. Giacomo Spadoni, of the Civic Opera, conducted very capably. Coupled with Cavalleria as a double bill was Hänsel and Gretel, sung by Bernice Schalker, Thalia Sabanieeva, Marion Selee, Stefan Kosakevich, Alice Homer and Marie Zara.

Sydney Rayner, American tenor, long a member of the Paris Opéra Comique, made his debut with Fortune Gallo's forces as Don José in Carmen on Oct. 13. He was later heard as Edgardo in Lucia. In both appearances Mr. Rayner disclosed exceptional ability. He sings with taste and artistic discretion, possesses an excellent stage bearing, and has a voice of sufficient power and appealing quality.

The Micaela was the Chicago soprano Dorothy Herman, who achieved success in this role with the Maurice Frank Company which gave performances in the Chicago Stadium last season. Miss Herman again made an agreeable impression. Her voice is lovely in quality and her stage presence attractive.

A New Olympia in Hoffmann

A single performance of the Tales of Hoffmann at the matinee of Oct. 14

afforded a debut to Louise Lincoln, a coloratura of much promise, who sang the role of Olympia. Mr. Onofrei sang the title role as it has seldom been sung here. Other roles were taken by Mme Sabanieeva, Miss Schalker, Natale Cervi, Stefan Kosakevich, Mr. Rothier and Francesco Curci.

A splendid performance of Tosca on Oct. 3 offered brilliant singing from Bianca Saroya and Aroldo Lindi, with Mr. Valle's forceful and excellent Scarpia.

CHICAGO MUSIC IS ON ARTISTIC LEVEL

Concert and Operatic Programs Admirably Given by Many Musicians

CHICAGO, Oct. 20.—Musical performances have been maintained on an artistic level, the catalogue of programs being admirably given by fine artists.

The Illinois Federation of Music Clubs held its Autumn Festival and Conference during the week of Oct. 12 to 19. Lectures and recitals were given on the grounds of A Century of Progress. A feature was a massed Chorus of States in the Court of the Hall of Science with Mrs. Edgar Stillman Kelley as chairman. Concerts were given by choruses from Ohio, Indiana, Wisconsin, Illinois and other visitors. Victor Gabel led several concerts by massed public school bands. A Century of Progress in Indian Music featured Princess Tsianina and had for a guest Frances Densmore, authority on Indian lore. Dr. Sigmund Spaeth was heard in a lecture on The Art of Enjoying Music at the Illinois Host House.

The Hostess Committee of the Illinois Commission to A Century of Progress gave a program, followed by a reception in honor of Mrs. Edward MacDowell, at the Illinois Host House on Oct. 12. Sol Cohen, violinist and composer, Julius Cohen and Fay Schwartz Polk, pianists, and Anne Shaw Oberndorfer, lecturer, assisted by Marx Oberndorfer at the piano, furnished the program.

Sing Traviata in English

The second presentation of the Operatic Art Theatre's series of performance in English under the direction of Eduardo Sacerdote was devoted to La Traviata. Genuine artistic excellence marked the production. In details of costuming, staging and effective action these productions show the guiding hand of an imaginative and intelligent director. Musically, Mr. Sacerdote achieves commendable results with voices good but by no means extraordinary. Participants were Luelle Feiertag, Edwin Kemp, Raymund Koch and Clarence Richter. In place of an orchestra Mr. Sacerdote provided a two-piano reduction of the score, which he played with good effect in collaboration with Frederick Schauwecker.

Lawrence Salerno, baritone, of radio renown, was heard in recital on Oct. 15 in Kimball Hall, assisted at the piano by Allen Grant.

Eva Gordon Horadesky gave the opening recital of the Jessie B. Hall series in Curtis Hall, Oct. 12. Mme. Horadesky's voice is a contralto of power and rich in quality. She excels in the interpretation of dramatic music.

Laura Stroud, pianist, was heard in a program made up entirely of works by Brahms, on Oct. 15.

Giuseppe Mantovani disclosed a rich bass voice in the Studebaker Theatre on Oct. 15. Anne Cierpik, who shared the

To relieve the hard-working Mr. Peroni, whose conducting has been one of the most attractive features of the engagement, Jacques Samossoud was in the directorial stand for the Faust matinee of Sept. 30, giving a well-balanced and thoroughly routinized performance. Mme. Sabanieeva was the Marguerite, her associates being the Messrs. Onofrei and Rothier.

MARGIE A. McLEOD

program with him, possesses a voice of much beauty and charm.

Cleo Wade, Negro soprano, accompanied by Harriet Hammond, pianist, and the Treble Cleff Glee Club, chose Kimball Hall for her recital on Oct. 15.

Apollo Club Lists Oratorios

The Apollo Musical Club, Edgar Nelson, conductor, schedules three concerts. The first will consist of Messiah on Dec. 26. Verdi's Requiem will be given on Feb. 20. The final performance will be devoted to Henry Hadley's Mirtle in Arcadia with the assistance of 300 children from the public schools on May 8. All the concerts will be given in Orchestra Hall.

MARGIE A. McLEOD

MU PHI CELEBRATES AT A CENTURY OF PROGRESS

Chicago Chapters of Sorority Have Varied Lists for Afternoon and Evening

CHICAGO, Oct. 20.—Mu Phi Epsilon has made elaborate preparations for its celebration today at A Century of Progress. A choral group will broadcast this afternoon under the leadership of Helen Leefelt, and an ensemble of picked voices is to be heard from the Floating Theatre and in the Illinois Host House. In the latter, Chicago chapters, Mu Xi and Iota Alpha, will contribute to the program. Among those to take part will be Alvena Reckze and Katherine Anderson in piano duets, Avanelle Jackson and Betty Biesemeyer in a violin and piano and sonata, and the Dangremont Trio. Margaret Lester, soprano, will represent the Alumnae Club.

Dorothy Paton, national president, will attend the banquet this evening. Singing is to be led by Miss Baumann; and a trio consisting of Elizabeth Oelk-Roelk, Malvina Hoffman and Genevieve Davison will take part. Elizabeth Ayres Kidd has been general director of Mu Phi musicales at the fair. Her assistant is Marie Ambrosius Johnson.

Marie Ambrosius Johnson was guest speaker at a meeting of the Federation of Settlement Schools (the oldest organization of its kind in Chicago) on Oct. 3, at Gadshill Centre.

Classes at the Mu Phi Epsilon Settlement Music School have started again, though there was but a short vacation for Abi Kohman and Ann Hathaway, who conducted a summer session. A system of scholarships whereby pupils of exceptional talent and conscientious workers will receive special training, is being evolved.

M. Witmark & Sons Open Offices in Chicago

CHICAGO, Oct. 20.—M. Witmark & Sons, music publishers, have opened a Chicago office in the Lyon & Healy Building. Clarence Parrish, associated with the organization for many years, is in charge. Both he and Richard Kountz, the firm's New York editor, plan a schedule of frequent visits.

M. M.

A Renaissance of Grand Opera in St. Louis

Season to Open After New Year in \$6,000,000 Auditorium — Involves Expenditure of \$100,000—Series Will Extend Over Three Weeks with Eminent Artists—Sponsoring Society Is Representative

ST. LOUIS, Oct. 20.—An expenditure of \$100,000 for a revival of grand opera in the grand manner is the project which is taking shape in the hands of the Grand Opera Founders Society, Guy Golterman, director. Ten performances extending over three weeks in the new \$6,000,000 Auditorium and Civic Centre, now being completed, are scheduled. The Auditorium itself is a unit of an impressive development of the Plaza financed by the city under a bond issue of \$87,000,000 for public works.

It is intended to open the season soon after the New Year with *Aida*, presenting Claudia Muzio in the title role. Prominent among the artists engaged for stellar parts are Coe Glade, who is to appear as Carmen and in other operas, Edith Mason, Helen Gagahan, Mario Chamlee, Dino Borgioli and Guido Guidi. Gennaro Papi is to be the chief conductor. Wagnerian per-



From the Original Drawing by Hugh Ferriss.

View of the St. Louis Memorial Plaza Looking From the East End of the Terrace. At the Left, the Municipal Auditorium and Civic Centre, Now Being Completed, Where the Grand Opera Founders Society, Under the Direction of Guy Golterman, Will Revive Grand Opera Early in 1934

formances will be conducted by Ernst Knoch. Attico Bernabini is training the chorus.

Enterprise to Be Permanent

Mr. Golterman introduced his plan for this renaissance of grand opera here last summer, when the usual season of opera in Forest Park was at its height. So enthusiastic was the response from citizens and from representatives of the surrounding territory that all the boxes for the proposed season were soon taken. There is, moreover, on file with the Grand Opera Founders Society, a large number of reservations for orchestra seats. Capacity houses are expected, with a percentage of attendants from the entire territory of the Southwest. That the

season will become an annual event seems assured. The list of founders is a representative cross-section of the cultural, educational and industrial life of St. Louis, including the new Mayor, Bernard F. Dickmann.

Mr. Golterman has been actively associated with operatic enterprises in St. Louis and elsewhere. He was at the helm when the St. Louis Coliseum was dedicated in 1910 with a brief season of the Metropolitan forces, and had Geraldine Farrar and Enrico Caruso among his stars. In 1917 he discharged similar duties in the Municipal Theatre in Forest Park, giving eight performances of *Aida*. And records were broken when, in 1931, he arranged a week of grand opera for the opening of the Municipal Stadium in Cleveland.

MANY ATTEND OPENING OF LECTURE-RECITALS

Enjoyment of Music Course Begun in Brooklyn by Downes with Bori as Soloist

BROOKLYN, Oct. 20.—The first program in the lecture-recital series entitled *The Enjoyment of Music*, conducted by Olin Downes, music critic of the *New York Times*, and given under the auspices of the Brooklyn Institute of Arts and Sciences was heard in the Opera House of the Academy of Music on Oct. 13. A capacity audience, with several hundred on the platform, attested to the popularity of the course. Mr. Downes's talks are scholarly, informative and interesting.

The subject was *The Opera, Its Origins and Influence upon Song*. Lucrezia Bori was the associate artist, singing four groups arranged in chronological order from Monteverdi to Charpentier and including arias from *La Traviata*, *Mignon*, *Roméo et Juliette*, *Manon*, and *Louise*. A well-nigh faultless beauty of phrasing and interpretation marked her performance. Frederick Bristol assisted at the piano. F. D.

Charles Haubiel Gives Lecture Recitals in Westport and New York

So much enthusiasm was aroused at the Oct. 15 lecture-recital of Charles Haubiel, composer and assistant professor of music at New York University, at the home of Mrs. Eugene Boeckler in Westport, Conn., that a series of

these events has been scheduled for him. They will be given on the second Wednesday of each month during the year for the same group who attended the first one.

Mr. Haubiel is also giving a series of four, entitled *Musical Panoramas*, at the homes of various New York music-lovers, on the second Tuesday afternoons from November to February.

Hofmann Makes Three London Appearances

Dr. Josef Hofmann, who has been scheduled for three London appearances, was engaged by the British Broadcasting Corporation for Oct. 18. His second appearance was arranged for Oct. 24, in recital in Queen's Hall. His third, also a recital, is to take place in the same auditorium on Oct. 28. Dr. Hofmann will be heard in Paris in recital and with orchestra in the near future. He will also play with the Concertgebouw and in recital in Amsterdam and give a recital in The Hague.

Elizabeth Burchenal Returns from Europe

Elizabeth Burchenal, president of the American Folk Dance Society, returned recently from a lengthy stay in Europe where she made extensive researches in folk-dances of many nations. Miss Burchenal's books, *Folk Dances and Singing Games*, and *Dances of the People*, are shortly to be reissued in revised editions by G. Schirmer, Inc.

WASHINGTON EAGER TO HEAR ORCHESTRA

National Symphony Draws More Enthusiasts Than Can Gain Admission

WASHINGTON, Oct. 20.—This city, which has a surfeit of music in the winter and a dearth of it in the summer, came out of a six months' hibernation to greet the National Symphony at the opening concert of its third season on the afternoon of Oct. 15. An audience of 4000 crowded into Constitution Hall, and more than 200 were turned away.

The orchestra Hans Kindler built and conducts gave a performance which was eminently satisfactory. Works on the program were Bach's *Chorale Prelude and Fugue in C Minor* arranged by Edgar T. Paul of Baltimore, Beethoven's *Emperor Concerto* for piano with Ernest Hutcheson as soloist, and Rimsky-Korsakoff's *Schéherazade*. The Bach was played in a manner that was highly successful. *Schéherazade* had an extraordinary performance under conductor Kindler's baton. This music is seldom played with such color, so much accurate attention to detail yet with such sweeping breadth. It came as a sensational climax to an afternoon of sensations.

Mr. Hutcheson gave the concerto an original reading, one that was more poetic than is customary. His interpretation had many fine moments of delicate detail, and the orchestra part was deftly handled.

Eminent Soloists to Appear

The orchestra's second concert will be played Thursday evening, Oct. 26. Subsequent Thursday concerts will be given in the afternoon. Sunday concerts will be practically bi-weekly, at 4 o'clock.

Among the soloists to be heard with the National Symphony are John Charles Thomas, Edward Johnson, Rose Bampton, Sophie Braslau, Ossip Gabrilowitsch, Albert Spalding, Gloria Perkins, Guiomar Novaes, John Powell, and Frank Gittelton, concertmaster.

The children's Saturday concerts will feature a music memory contest.

Philadelphia Forces Play Novelties

The Philadelphia Orchestra was heard in the first of four concerts in Constitution Hall on Oct. 17. Leopold Stokowski conducted.

The program included two first performances for Washington—Werner Josten's *Concerto Sacro* and Glière's *Yablochko*—and two old favorites, Goldmark's *Sakuntala Overture* and Tchaikovsky's *Fourth Symphony*. The last-named received an absolutely splendid performance and brought such prolonged applause from the enthusiastic audience that Mr. Stokowski responded with two encores, Bach chorales, newly arranged for the orchestra. They were likewise quite perfect, in performance and in mood.

Josten's music was well played, and Yablochko was vividly presented.

The season does not have many concerts until November, when a long list of events will get under way.

RUTH HOWELL

A factory in Japan is about to put on the market phonograph discs of porcelain. The recording is said to be extraordinarily clear, and to balance the fact that the discs are more easily broken than those of vulcanite, they will never wear out from use.

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A RETURN, A LESSON, A WEDDING, SOME HOLIDAYS



Times Wide World

Giovanni Martinelli, Tenor of the Metropolitan Opera, Returns to This Country in Happy Mood, and with a Boon Companion Met on the Rex—No Other than the Jovial Wallace Beery of Movie Fame



Artur Schnabel, Who Was Recently in New York's Limelight When He Played a Beethoven Piano Concerto with the Philharmonic-Symphony, Was Not Posing When a Berlin Camera Caught Him Giving a Lesson



A Quiet Afternoon in the Lives of Two Very Busy Gentlemen: Sir Edward Elgar Entertains Bernard Shaw in His Garden at Hereford, England. In the Background Is Mr. Sumison, Organist in Gloucester Cathedral. Harriet Cohen, Pianist, Was at the Camera



Ethel Mackay, Soprano, and Mary Emerson, Pianist, Near Bar Harbor, Me., the Summer Vacation Spot Chosen by These New York Musicians



Right: Richard Bonelli, Baritone of the Metropolitan Opera, and His Bride, the Former Mone Modini Wood, Just After Their Recent Wedding Ceremony at Mission Inn, Riverside, Calif.

International News



Left: Vera de Villiers, British Contralto, Who Is Coming to This Country for Recitals, in Her Charming Garden at Sussex

Right: Catherine Norfleet (Standing) and Leeper Norfleet of the Norfleet Trio, as Princess and Prince Radziwell, with Their "French" Guests, Marcia Ziegert and Dorothy Jenkins in the Polish Harvest Festival Given Recently at the Norfleet Trio Camp, Peterboro, N. H.



Philadelphia Concerts for Youth are Opened to Exuberant Applause

Academy Crowded for Program Conducted by Stokowski—Regular Orchestra Schedule Continues—Calendar Contains Increasing Number of Attractive Events

PHILADELPHIA, Oct. 20.—The first of a series of seven Concerts for Youth was given by the Philadelphia Orchestra in the Academy of Music on the evening of Oct. 12. Leopold Stokowski conducted the following program:

Overture in D Minor.....Handel
Come, Sweet Death.....Bach
Symphony No. 5, in C Minor.....Beethoven
Poem (Flute Solo).....Griffes
William M. Kincaid
Salterello (Piccolo Solo).....La Monaca
John A. Fischer
Pilgrims' Chorus, from Tannhäuser.....Wagner
Pizzicato Ostinato, from Symphony No. 4.....Tchaikovsky

The Academy was crowded from pit to dome with an audience within the age limits of thirteen to twenty-five years, and the ancient crystal chandelier shook with the applause as one item succeeded another. There was nothing dutyish about the attendance at this meeting of young music devotees, as has rather often been the case in similar gatherings. Mr. Stokowski, who is conducting the series without fee in the interest of promoting musical culture, was in thorough rapport with his audience; and it was hard to tell which was having the better time, the auditors or the conductor and musicians.

The orchestra gave of its best in a shrewdly-contrived program which represented the classic and the romantic

and offered an exhibit, in the two solos, of tone color and instrumental resources. Mr. Kincaid and Mr. Fischer were much applauded. Mr. Stokowski, in one of his many comments, said that he would go through the entire range of instruments with solo numbers in the course of the series. The Tannhäuser chorus was sung by all, with the orchestra accompanying. The Tchaikovsky was an extra number, as the audience seemed loath to disperse.

Glière Work Is Stirring

The second regular concerts of the Philadelphia Orchestra were given on Friday afternoon, Oct. 13 and Saturday evening, Oct. 14. Mr. Stokowski conducting the following program:

Sakuntala Overture.....Goldmark
Concerto Sacro No. 1.....Josten
Yablochko.....Glière
Symphony No. 4, in F Minor.....Tchaikovsky

The Sakuntala Overture, not often heard here now, though it was a favorite of Fritz Scheel, founder of the orchestra, is the kind of music to which Mr. Stokowski brings an impassioned lift, as he did on this occasion. His Tchaikovsky was another example of colorful reading. The Glière, though it is as recent as 1930 in publication and comes from the presses of the Music Section of the Russian State Publication Bureau in Moscow, has nothing radical or even moderately extreme in its scoring of a typical Russian sailors' dance. It is a section of the ballet Pavot Rouge. A resonant reading of its stirring measures brought hearty applause.



Werner Josten, Whose Concerto Sacro No. 1 Was Played by The Philadelphia Orchestra under Stokowski

Josten's Concerto Sacro is in two parts, the first entitled The Annunciation and the second The Miracle. Either can be given as an entity. The music gives impressions of events in the life of the Virgin Mary, and is smoothly constructed.

Frances McCollin, organist and composer, is giving her seasonal series of Philadelphia Orchestra program talks both in Philadelphia and Baltimore. In her home city she lectures, with illustrations from the scores, directly before the Friday afternoon concerts and also on the preceding Thursday afternoons. In Baltimore she gives her talks the day before the Philadelphia Orchestra's appearances.

Concerts of the Philadelphia Chamber String Simfonietta, conducted by Fabien Sevitzky, will be given on the following dates: Nov. 15, Jan. 24 and Feb. 28. The annual children's concert will be on March 24.

Teachers Association Meets

The Philadelphia Music Teachers Association, of which Dr. Edward Ellsworth Hipsher, associate editor of *The Etude*, is president, held its opening meeting in Presser Hall on Oct. 19. The theme, How Can We Make the Philadelphia Music Teachers Association More Useful to Its Members? was presented by Grace Welsh Piper and William Burrowes Cooke. A round table discussion followed. Emily Stokes Hagar, soprano, sang Four Spanish Songs by Federico Longas, with Sherwood Johnson at the piano.

A Pre-Metropolitan Series

The Puccini Grand Opera Company will give a series of eight Tuesday evening performances in the Academy of Music beginning Oct. 24, with *La Traviata*, thus filling in the vacant time prior to the opening of the Metropolitan Opera season in December. The Puccini Company is the organization which last year, under the direction of Philip F. Ienni, gave several excellent productions at the University of Pennsylvania. Two of Mr. Ienni's associates in that enterprise, George E. Nitzsche, recorder of the university, and Dr. Morrison Boyd, chairman of the department of music of the University School of Fine Arts, are officials of the organization, of which Mrs. Harold Ellis Yarnall is the resident manager. Fulgenzio Guerrieri, conductor of the Philadelphia Grand Opera Company, will conduct. Alexander Angelucci is the stage director. In the cast of *La Traviata* will

be Anne Roselle, Ralph Errolle, and Joseph Royer.

The Matinee Musical Club will open its season with the fortieth annual luncheon in the ballroom of the Bellevue-Stratford on Oct. 31. The president, Mrs. Philip Edward Linch, will be the toastmaster. Speakers will include Mayor J. Hampton Moore; Dr. Leigh Vaughan-Henry, English critic; Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, and Mrs. Elmer James Ottaway, former president.

The club has issued an interesting prospectus for the first half of the season. Significant attractions will be the appearance of Jascha Heifetz, on Nov. 21, the club's piano and vocal ensembles on Dec. 5, the Christmas festival on Dec. 9 when a nativity play will be presented, dances by Catherine Rapp and the Noyes group on Jan. 2, the string and vocal ensembles on Jan. 16, a musicale and tea on Sunday, Jan. 7, and a program by Dino Borgioli on Jan. 30.

W. R. MURPHY

ERNEST BLOCH IS FETED

Is Honored by Cleveland Musicians and Lectures on New Work

CLEVELAND, Oct. 20.—Ernest Bloch, visiting this city, has received many attentions from resident musicians. Mr. Bloch, who was the first director of the Cleveland Institute of Music, was introduced by Beryl Rubinstein, the present director, when he gave a lecture-recital in the auditorium of the Temple on Oct. 9 on his new synagogue service, *Avodat Hakodesh*. This was the composer's first public appearance here since he left Cleveland in 1925.

Turning from the dissonances which attracted him at one stage of his creative work, Mr. Bloch in this case has employed a simpler style. Providing his own illustrations by playing the piano and singing, the composer held the attention of his audience throughout. Performances of the work are to be given under his baton at La Scala in Milan and in London after the New Year.

Rabbi A. H. Silver presided. Among the eminent musicians present were Dr. Artur Rodzinski and Severin Eisenberg.

In an earlier part of the program Dr. Jerome Gross, violinist, played two movements of Mr. Bloch's *Baal Shem Suite* with Leon Machan at the piano. Emanuel Rosenberg sang his settings of Psalms of 114 and 137, accompanied by Lionel Novak.

Additions Made to Faculty of New York College of Music

The New York College of Music, Carl Hein, director, recently began its fifty-fifth year. Several additions to the faculty have been made since last season. These include Jacob Weinberg, formerly of the Imperial Conservatory of Odessa, who will head the theory department; Prince Alexis Obolensky, who joins the voice department, and Jerome Rappaport, the piano department.

Mme. Charles Cahier Appointed to Academy in Vienna

VIENNA, Oct. 15.—Mme. Charles Cahier, contralto, who has been living and teaching in Berlin, has been appointed by the Austrian Government to head the master classes in the former Imperial Academy of Music in this city.

MUSICAL AMERICA Fills a Very Definite Place in Our Lives—

WROTE MRS. GEORGE D. HOWELL, MARYVILLE, TENN.

College Station
Maryville, Tennessee
September 18, 1933

A. Walter Kramer, Editor-in-Chief
Musical America
New York, New York

My dear Mr. Kramer,

We understand that MUSICAL AMERICA maintains a service whereby her subscribers may secure information concerning music topics. If this is correct, we would appreciate receiving some material for programs on American Indian Music, American Folk Songs and Negro Spirituals for use in our music club. Library facilities in music here are not very extensive.

We have been thrilled in the past two years with the Maryville College presentation of recitals by Horowitz, Iturbi and Kathryn Meisle and are looking forward to the Don Cossacks' concert and Meisle's return.

MUSICAL AMERICA fills a very definite place in our lives and we wish for you a very successful year in its publication.

Thank you for your help in our club work.

Sincerely yours,
Sarah K. Howell
(Mrs. George D. Howell)

But one of the many expressions of appreciation received from MUSICAL AMERICA'S readers showing

Confidence in availing themselves of MUSICAL AMERICA'S authoritative information service

Philharmonic-Symphony Has Monopoly of New York Programs

Local Forces, Under Bruno Walter, Only Major Orchestra Heard During First Fortnight of Season—Mahler's First Symphony Played Brilliantly—Wagner Excerpts are Welcomed—New Janacek Work Given

IN spite of the fact that New York usually has a number of visiting orchestral organizations, the Philharmonic-Symphony held a monopoly on concerts during the opening fortnight of the season. Bruno Walter offered half a program of excerpts from *Götterdämmerung* with Elsa Alsen and Paul Althouse as soloists. Artur Schnabel was soloist in Beethoven's G Major Concerto and Mischel Piastro was heard in the Glazounoff concerto.

Walter Leads Mahler First Symphony
New York Philharmonic - Symphony, Bruno Walter, conductor. Carnegie Hall, Oct. 12, evening:

Concerto Grosso in B Minor for String OrchestraHandel
Symphony in G (B. & H. No. 13).....Haydn
Symphony No. 1, in DMahler

The Mahler symphony was, doubtless, the most expectantly awaited item on the list. But in spite of Mr. Walter's careful performance, it left us unconvinced of its validity. Fresher in some respects than his later works, it contains abundant proof of the wandering in mazes of orchestral sound that confounded the great Austrian conductor in his later symphonies. The simple melodic outpourings in this symphony are no more naïve than in what was to follow; and in their failure to arrive at any



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Gustav Mahler's First Symphony Was Sympathetically Played by Philharmonic-Symphony

point of genuine moment, they are just as boring and, in the last analysis, just as silly.

Employing a large battery of instruments, the four long movements exhaust the listener as well as the players. Only the third movement, with its main subject first given out by a solo double bass—an ingenious but unimportant detail—has real mood and this is destroyed by its banal middle portion. Mr. Walter, a Mahler disciple, would have us join him in his enthusiasm for this music. Able conductors before him, including the composer, have attempted vainly to achieve this end in New York. A word to the wise ought to be sufficient.

The Handel concerto was not too well

played, the opening too fast and the fundamental rhythm of the piece hardly firmly enough established. Nor was that sublime Largo transitional passage which ushers in the final Allegro, and which recalls the recitative, Thy Rebuke Hath Broken His Heart, in *The Messiah*, realized. Messrs. Piastro, Pogany and Wallenstein played their solo parts admirably. The conductor supplied a rather nondescript continuo, seated at a piano altered to represent the tone of a harpsichord. A.

Soloists Acclaimed in Wagner Excerpts with Philharmonic-Symphony

New York Philharmonic - Symphony, Bruno Walter, conductor. Soloists, Elsa Alsen, soprano; Paul Althouse, tenor. Carnegie Hall, Oct. 15, afternoon:

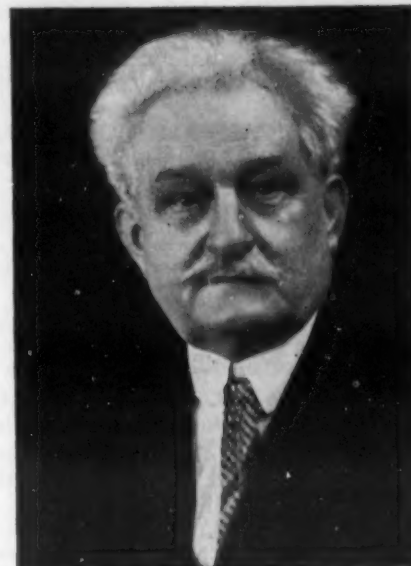
Symphony No. 1, in DMahler
Excerpts from *Götterdämmerung*.....Wagner
(a) Daybreak, Parting Scene and Rhine Journey
Mme. Alsen and Mr. Althouse
(b) Siegfried's Death and Apotheosis
Mr. Althouse
(c) Immolation Scene
Mme. Alsen

The symphony, repeated from Thursday's program was no shorter than at its earlier hearing but it was received with enthusiasm.

The *Götterdämmerung* excerpts were given with devotion by both soloists, and Mr. Walter's playing of the orchestral part was happily blended with the voices. Mr. Althouse's singing bodes well for his forthcoming appearances at the Metropolitan and Mme. Alsen, especially in the *Immolation*, achieved artistic heights. Both the soloists, as well as Mr. Walter, were accorded an ovation.

Schnabel and a Novelty

New York Philharmonic Symphony, Bruno Walter, conductor. Soloist, Arthur Schnabel, pianist. Carnegie Hall, Oct. 20, evening.



K. Siocklas, Bino

Leos Janacek's *Taras Bulba* Had Its First American Hearing Under Bruno Walter

Symphony No. 3, in FBrahms
Concerto No. 4, in GBeethoven
Mr. Schnabel
Rhapsody, *Taras Bulba*.....Janacek
(First Time in America)

Mr. Schnabel, last heard in New York three years ago, was the lion of the evening, his performance of the Beethoven Concerto eclipsing in interest the Janacek novelty. It was a performance richly mature, with much beautiful passage work and complete self-effacement in an effortless solution of the special problems this concerto propounds. The pianist's tone was often of enchanting quality and his style had a quality of command within restraint. The

(Continued on page 27)

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—*Neue Augsburger Zeitung*

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—*Wiener Allg. Zeitung*

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—*Wiener Neueste Nachrichten*

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—*Paris Telegramme and Continental Express*

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—*Reichspost*

Conspicuous conductor's talent

—*N. Wiener Journal*

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Conductors' Taste as the Basis of Most Performances of New Music

THE problem of new music, its presentation, its purpose and the audience's interest is one that has ever seemed insoluble. For that reason there has been continual discussion of the basis on which new music should be heard, whether its place is on the programs of old and tried concert organizations, or on the lists of those societies founded for the advancement, and dedicated to the purposes, of the musically new.

Unfortunately there is no agreement as to what is new, which makes the problem more complicated. One wing contends that the underlying esthetic of a work is the determining factor as to its newness, while the other holds that it is new if it has been recently written and hitherto unperformed.

But the most important point in connection with the subject would seem to be whether new music is to be produced because the performer admires it, or because he believes it has that significance which earns it the right to be heard. Of this there has not been too much discussion. In fact, too little.

Consider the period before a music season begins, in which conductors, to mention one group

of musical performers, examine a number of new compositions with an eye, or rather an ear, toward choosing fresh material for their programs. Among the works that come before them they find a half dozen of which they approve. Should this choice be made on any basis other than the conductor's personal reaction to the music in hand? Or should the composer's importance—his reputation, achieved, unquestionably as a result of work previously done, his popularity with subscribers to the concerts in question and music lovers in general—be responsible for the decision?

In viewing the matter there is a tendency to take the position that the conductor's personal taste must govern, for supporters of this theory hold that unless a work pleases the conductor personally, he can not throw himself into it with that enthusiasm and interest which make for a vital performance. On the other hand, no conductor, or other executant musician, admires equally all the composers of the classic repertoire and so, should he perform only those which he likes best—there have been conductors who are known to dislike Tchaikovsky so much that they never perform his music, which, despite their condemnation, audiences still enjoy quite heartily—only a portion of the standard music in the literature would be heard.

MUSICAL AMERICA takes no sides in this silent controversy. It presents the subject to its readers for their reflection. Only recently a well-known conductor of musical activities in a prominent Middle Western university wrote to a music publisher as follows:

"I am grateful to you for calling these works to my attention and I hope you will keep me in touch with any other novelties that may come out. We will always program them once, whether we like them or not, because I always feel that anything that the publishers feel worth investing their money in deserves at least one performance by my groups."

Here is an open and progressive attitude. By such co-operation music publishers who maintain high standards of quality, would, indeed, be encouraged. The issue is one that affects the future of music very vitally. Unless new music can be heard and reheard, so that it is made familiar to audiences, the time may come when publishers will refuse to undertake the costly process of producing music that performers do not perform and music lovers do not purchase.

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Personalities



Beniamino Gigli, Who Has Been One of the Great Attractions at the Sao Paulo Opera in Brazil, with Ernesto de Curtis, Celebrated Neapolitan Composer, Who Has Acted as Accompanist

Elgar—A British film company is said to have induced Sir Edward Elgar to compose a score for a forthcoming motion picture.

Koussevitzky—Celebrating the tenth anniversary of Serge Koussevitzky as conductor of the Boston Symphony, a collection of pictures, sculpture and manuscripts is on exhibition in the Foyer of Symphony Hall, Boston.

Guilbert—One of the features of the Club du Faubourg in Paris this month was a lecture given by Yvette Guilbert on the subject: Should the Public be More Intelligent than the Artist?

Casella—A new concerto for violin, 'cello and piano with orchestra has just been completed by Alfredo Casella. It will have its first performance in Berlin under Erich Kleiber, with the composer at the piano.

Rubinstein—After a particularly successful tour of South America, Arthur Rubinstein recently made his final appearance in Buenos Aires in a program devoted entirely to compositions by Albeniz.

Jaques-Dalcroze—Scheduled for production at the Grand Théâtre in Geneva early next spring, is a work just completed by Emile Jaques-Dalcroze entitled *Les Quatre Feuilles* or *Le Joli Jeu des Saisons*. It is called a "poème théâtrale."

Sundelius—A farewell dinner in honor of Mme. Marie Sundelius, soprano, formerly of the Metropolitan Opera, and her husband, Gustav Sundelius, editor-in-chief of *The Swedish North Star*, was given recently at the club house of the American Society of Swedish Engineers. Mr. and Mme. Sundelius left on Oct. 1 for Boston where Mr. Sundelius has been appointed Chargé d'Affaires of the Swedish Consulate.

Ganz—Composed especially for Claudia Muzio, who rejoins the Metropolitan Opera this season after an absence of some years, Rudolph Ganz's new song, *The Way That Lovers Use*, will shortly be off the press of Carl Fischer, Inc. Another of his works, *Animal Pictures*, is being arranged for two pianos. Mr. Ganz will be heard as piano soloist twice with the Chicago Symphony Orchestra during the coming season.

What They Read Twenty Years Ago

In MUSICAL AMERICA for October, 1913



Feodor Chaliapin, (Still in His Thirties) as the Guiding Spirit of a Rehearsal of Boris Godounoff in which He Was the Star at Drury Lane Theatre, London, During a Russian Season Given by Thomas Beecham (Not Yet "Sir")

Then and Now

Hisses and derisive laughter marked the pauses between the Five Pieces for Orchestra by Arnold Schönberg presented by the Chicago Symphony for the first time in America.

1913

Oh, Walküre! Oh, Tristan!

Grand opera would not be as immune as it is to attacks of the uplifters of stage morality if it were sung in English.

1913

Was He Smilin' Through?

In Paris last summer, Jean de Reszke told Jane Cowl that she has an extraordinary soprano voice. If her present piece is successful she will continue in it for three years, spending her summers in study with de Reszke. Thereafter she will devote herself exclusively to music.

1913

Her Name Shall Be Great Among Nations

Maud Powell is the pioneer violinist who first let America hear the Sibelius, Tchaikovsky and Dvorak concertos.

1913

Perennial?

That a new building of larger seating capacity for the Metropolitan Opera House will be erected within a year or two has again been given circulation in New York this week and it is stated that an official announcement of the plans will be made in about six months.

1913

We Hadn't Noticed It

The Mahler cult, according to Mr. Stransky, is beginning to lose its hold in Germany. Mahler's lack of originality cannot be concealed and performances of his works are growing fewer.

1913

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Maurice Renaud's Notable Career

(Continued from page 5)

Wolfram remained one of his important roles. As a Wagnerian, he was also known for his portrayal of the Hollander and Telramund. His Beckmesser was much admired in France.

Though it was Oscar Hammerstein who brought Renaud to America, and although he never was actually a member of the Metropolitan, Renaud had been engaged by Grau for the New York season of 1904, two years before his American debut under the rival aegis. When Conried took over the Metropolitan, he abrogated the contract made by Grau and paid a penalty in cash—and, in the light of subsequent events, a larger penalty in prestige for his company—because he preferred Italian baritones.

Paid Madrid for Release

If what was reported at the time was fact, Hammerstein in turn paid a round \$5,000 to the Madrid Opera to gain the release of Renaud for his New York company. Troubled with a cold, Renaud made his American debut at the Manhattan on December 5, 1906, when Rigoletto was given as the second performance in the new house. Henry E. Krehbiel has recorded in his Chapters of Opera that the baritone was not in his best voice and did not achieve a real success until later. His Don Giovanni was disclosed in this year. In his second season, that of 1907-08, he won unbounded admiration in an opera that has never been a success, if it can, indeed, qualify as an opera, Berlioz's Damnation of Faust, with an impersonation of Méphistophélès unlike any other New York has experienced. Within two weeks thereafter, came his brilliant success in the three roles of Tales of Hoffmann and his memorable Athanaël in the American première of Thais, November 25, 1907. Also notable was his Boniface in the American première of Massenet's Le Jongleur, another "Mary Garden success," on November 27, 1908. He sang Herod in the same composer's Hérodiade the next year and there were few to dispute that his was the voice and style for Vision fugitive. His Scarpia in Tosca was ranked with Scotti's.

Renaud's appearances in New York after Hammerstein's singers were shipped to Chicago were due to an exchange system whereby the Philadelphia-Chicago Company came to the Metropolitan on off-nights of the house company, or individual artists were loaned for particular performances. There was a Rigoletto with Renaud and Melba. High Italian parts of this character were not always successful ones for the Frenchman, whose upper voice had by then deteriorated and who throughout his career included some bass roles in his active repertory. The voice was never a phenomenal one as to power or compass, but was of rich quality. Its use was guided by intelligence and taste, as well as by an eye to dramatic effect.

Went to Paintings for Hints

A master of the art of make-up he went to paintings in the great art galleries of the world for hints in the limning of his own operatic portraits. No detail of lighting was too small for him; he studied the face on the canvas as he studied the pose and the attire. He had an insatiable thirst for background. It was never enough merely to master the stage directions.

"In the first place," he once said, in discussing the operatic art, "comes thorough and scrupulously exact study

of the musical part, with the constant wish to understand and respect the composer's score in its minutest details; then the vocal work, or realization in song of the preceding study. The score being first of all learned perfectly and exhaustively, all the effects of the singing, all the nuances, all the varieties or contrasts of timbre and of vocal coloring will naturally unite in realizing in all sincerity the intentions of the composer.

"Whatever the character may be, everything must make for stage illusion. First of all, the externals of the character must be found, the head, the face, the costume, the general bearing, even the gait. There are cases in which some little peculiarity gives remarkable emphasis if it is observed and kept up. It is altogether impossible to analyze this work, made up as it is of constant reflection, study and patient research.

"One must, of course, think especially of the composition of the costumes, of their realism or historic truthfulness, of the imagination that some require, of their arrangement, their colors and their effect on the stage. All the historical documents ought to be consulted and the museums ransacked. Nor can one make mere servile copies. One must interpret and choose. Finally the result must be adapted to the physique with which you are blessed or cursed."

Renaud was of the "blessed"—as he was of the few who could see their artistic mission in this light.

Heifetz Cancels German Tour

Jascha Heifetz, whose European tour next spring had originally been built around forty-five engagements in Germany, has cancelled all these dates in protest against Hitler's attitude toward artists of Jewish faith. Mr. Heifetz will open his tour on Feb. 22 in Copenhagen and then go to London for an appearance with orchestra under Sir Thomas Beecham and also in recital. He will later play in Milan, Florence and Rome, Prague and Budapest. Before going to Russia for the first time since leaving his native country in 1917, Mr. Heifetz will make five appearances in Holland. He will revisit Russia at the special invitation of the Soviet Government.

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BALTIMORE SERIES HAS FLEXIBLE PLAN

**Orchestra Concerts to Be Given
When They Will Best Fill
Local Void**

BALTIMORE, Oct. 20. — Plans for the Baltimore Symphony's nineteenth season include concerts in the Lyric Theatre on Dec. 3 and 14, according to Frederick R. Huber, municipal director of music. The second date falls on a Thursday, a departure from the custom of giving the concerts always on Sundays, which will make the orchestra available to a new public.

It is now Mr. Huber's policy to survey the local engagements of out-of-town orchestras and to place the Baltimore Symphony concerts where they will best fill a void. With the exception of one concert late in December, Baltimore had no symphonic bookings for that month until Mr. Huber came to the rescue. George Siemomn, the conductor, has been in Paris collecting novelties.

Plans for the remainder of the season will be made on the completion of the new municipal budget.

Peabody Recital Schedule

Soloists and ensembles engaged for the Friday Afternoon Recitals at the Peabody Conservatory of Music, Otto Ortmann, director, are the following: the Gordon String Quartet, opening the series on Oct. 27; Fraser Gange, Austin Conradi, Marcel Dupré, Chase Baromeo, Stephen Deak, Alexander Sklarevski, Barbara Lull, Louis Robert, Gertrude Kappel, Mieczyslaw Münz, Frank Gittelson, Egon Petri, Maria Olszewska, Ernest Hutcheson, the Kroll String Sextet, Pasquale Tallarico, George Wargo, Virgil Fox, Harold Bauer, Olga Averino, Nathan Milstein, and the Peabody String Quartet. The series will continue into March.

Jean Westbrook, a violin pupil of Frank Gittelson at the conservatory, has received the Milton Blumberg Memorial Prize for 1933.

SCHEDULES FILLED AT UNIVERSITY OF KANSAS

**School of Fine Arts Has Many Recitals
Listed — Noted Artists on
Concert Course**

LAWRENCE, KAN., Oct. 20. — The School of Fine Arts of the University of Kansas has, according to Donald M. Swarthout, dean, an enrollment in the music department that practically fills all schedules. Howard C. Taylor of the piano faculty will direct the University Men's Glee Club. Meribah Moore, voice department, has additional classes in sight singing and ear training. Karl Kuersteiner conducts the Symphony Orchestra, which is to appear frequently during the year. The band of eighty is under the leadership of J. C. McCandles.

Rosa Ponselle, Nathan Milstein, the Roth Quartet, Josef Hofmann and the Hall Johnson Negro Choir will be heard in the major concert series.

November will bring the first program in the series of All Musical Vespers, instituted by Dean Swarthout ten years ago. The Westminster A Cappella Choir under his baton, and Mr. and Mrs. Philip Abas playing music for the viola da gamba and the harpsichord are to be heard on this occasion.

Organ recitals will be given by Laurel Everette Anderson, university or-

ganist; Charles Sanford Skilton and Criss Simpson. Artists to appear in faculty recitals will be Alice Moncrieff, Meribah Moore, Irene Peabody, W. B. Dowling, George Kinney, Waldemar Geltch, Karl Kuersteiner, Howard C. Taylor, Roy Underwood, Ruth Orcutt and Allie Merle Conger. B. L.

Eigo Kato Appointed Correspondent in Tokio for "Musical America"



Eigo Kato, "Musical America's" Japanese Representative, Lectures on Conditions in His Country

TOKIO, Oct. 5. — Eigo Kato, newly appointed correspondent for MUSICAL AMERICA in Japan, recently broadcast over JOAK a lecture on The Convention at Berne and Musical Presentations in Japan. Mr. Kato said that Japanese musicians who wished to give modern music of the West were obliged to pay heavy royalties, according to provisions of the Berne Convention for the Protection of Literary and Artistic Works, of which Japanese musicians are members. This was the reason Japanese music-lovers did not hear modern music in concerts and over the radio as often as before the agreement was revised in 1928.

Giesecking Makes Forty Appearances in Europe

Walter Giesecking, who opened his European tour on Sept. 25 as soloist with the Magdeburg Orchestra, will have fulfilled some forty engagements before he comes to the United States after the New Year. He appeared in two concerts each with the Cologne Orchestra and the Berlin Philharmonic; and in addition to giving a recital in London was engaged for programs of the Royal Philharmonic and British Broadcasting Corporation orchestras in that city. Among other cities on Mr. Giesecking's schedule for appearances in recital or with orchestras are The Hague, Hamburg, Wiesbaden, Paris, Brussels, Frankfurt, Dresden, Munich, Prague, Zurich, Berne, Geneva, Lausanne, Milan and Florence.

Recital by Josef Lhevinne Will Be All Chopin

The piano recital to be given by Josef Lhevinne in Carnegie Hall on the afternoon of Oct. 28, will consist exclusively of music by Chopin. Mr. Lhevinne's program is to contain the Twenty-four Preludes, the Scherzo in E, the Ballades in G Minor and F, the Polonaise in A Flat and other pieces.

Alvin Kranich Recalls Past Days When Great Men Walked in Leipzig

Is Also Represented as Composer on Symphonic Program and Plays Piano Solo—Toured Extensively in Europe—Orchestral Works Widely Heard

MONTVILLE, N. J., Oct. 20.—A feature of a recent program over WOR was the appearance of Alvin Kranich, who gave a talk and was represented as composer by his *Märchen*, Op. 20, played by the Little Symphony under the baton of Philip James. Mr. Kranich was also heard as pianist in one of his own compositions. The sub-



Alvin Kranich, Composer, Featured at a Concert Over WOR

ject of his talk was composers of the last forty years, many of whom he knew personally. It was in Leipzig that he met Rubinstein, heard Rubinstein's last public performance as a pianist at the Gewandhaus and was in touch with Brahms, Grieg, Nikisch, Reger, Mahler, Albeniz, Richard Strauss, Théodore Gouvy and other celebrities.

It was also in Leipzig that Mr. Kranich formed, in 1896, the Novelty Quartet Society which gave first performances of music by composers of all nationalities. His study in that city had been under Jadassohn and Richard Hofmann. In later years his name appeared frequently, both as composer and pianist, on programs of the Liszt Verein and the Leipzig Philharmonic. In 1904 he moved to Dresden, where he was one of the organizers of the Friends of Music. He made concert tours of Germany and toured with the Dresden

Philharmonic in Scandinavia and with the Winderstein Orchestra of Leipzig. Vienna, Zurich, Stuttgart, Munich, Naumburg and Eisenach were cities in which Mr. Kranich spent a number of years.

Now resident here, Mr. Kranich was born in New York in 1865, the son of Helmut Kranich, one of the founders of the firm of Kranich & Bach. His compositions include the opera *Doktor Eisenbart*, five orchestral rhapsodies based on American folk songs, symphonic poems based on Poe's *The Raven* and *Mary Magdalene* by Moore, overtures to *Amy Robsart* and *Robert Guiscard*, the *Scherzo Capriccio*, three concertos for piano, chamber music, songs and other works.

WOMEN WORK FOR DETROIT ORCHESTRA

Twenty-one Weeks' Season Is to be Operated on a Reduced Budget

DETROIT, Oct. 20.—In a widespread campaign in the interest of the Detroit Symphony, the Women's Association of the orchestra has been working unceasingly for some time to raise \$25,000 toward the maintenance fund for the 1933-34 season. Every conceivable type of activity has been sponsored by the women with varying degrees of success, and their concerted efforts indicate that the drive will be successful.

Murray G. Paterson, manager of the orchestra, states that the season will continue for twenty-one weeks, based on a budget of approximately \$200,000, the smallest figure in the orchestra's history. The plan calls for fourteen pairs of subscription concerts, eighteen "pop" programs, five young peoples' concerts and ten free concerts for school children.

Ossip Gabrilowitsch, director, will conduct eleven of the subscription pairs, which are to open on Nov. 2. The remaining pairs will be conducted by Victor Kolar, associate director, who is to have charge of the other three series. "Pop" concerts will begin on Nov. 4.

Independent Concert Series

Five independent groups have arranged concert series.

The Masonic Temple Association will present Fritz Kreisler, Maria Olszewska, the Monte Carlo Ballet Russe, and Giovanni Martinelli.

It is also stated by Frank E. Fisher,

sions, included Bianca Saroya, Hizi Koyke, Thalia Sabanieva, Bernice Schalker, Ethel Fox, Léon Rothier, Araldo Lindi, Dimitri Onofrei and Francesco Curci.

Prices ranged from 25 cents to \$1, and thousands of opera lovers felt that they got splendid value. The series was sponsored by the Garden Club of Cleveland under the leadership of Mrs. Windsor T. White, Mrs. Charles Otis and Mrs. John Sherwin.

Mary Elizabeth Gleason and Michio Ito gave a joint recital in the Ohio Theatre on Oct. 3. Miss Gleason is favorably known here as an interpreter of Spanish dances, but Mr. Ito's applauded appearance was his first in this city.

M. A.

secretary of the Masonic Association, that the Russian Grand Opera Company will come in November, giving *Le Coq d'Or*, *Boris Godounoff* and *Khovantchina*.

Artists to come under the management of the Detroit Concert Society, of which Mrs. Isobel Hurst is the manager, will further be Tito Schipa, Angna Enters, Ruggiero Ricci, and Vladimir Horowitz.

Under the management of Charles L. Wagner, Inc., the following performers are to appear: Rosa Ponselle, John Charles Thomas, Mischa Elman, Walter Gieseking, and Sigrid Onegin.

The Tuesday Musicales of Detroit will bring Georges Enesco, Claire Dux, John McCormack, and George Gershwin.

A special series in the Cass Theatre following Maier and Pattison will be Uday Shan-Kar, and Victor Chenkin.

Prices for concerts have been reduced to half the amount charged in former years. The top price for five concerts is \$7.50; the low is \$2.50. Veteran concertgoers cannot recall when it was possible to hear (and from the vantage of reserved seats) five renowned artists at the rate of fifty cents each.

HERMAN WISE

Isidor Achron to Play Diversified Program

A diversified program has been chosen by Isidor Achron for his piano recital in Carnegie Hall on the evening of Nov. 10. It includes the Bach-Busoni Chaconne, Saint-Saëns's arrangement of the Overture to Bach's Cantata No. 28, a Chopin group, works by Haydn, Borodin and Scriabin and Liszt's Mephisto Waltz.

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NEW YORK CITY

SAN CARLO SERIES IS HAILED IN CLEVELAND

Opera at Popular Prices Applauded by Enthusiasts — Principals Well Received

CLEVELAND, Oct. 20.—Fortune Gallo brought his San Carlo Grand Opera Company to this town for a series in the Public Auditorium from Sept. 11 to 17, opening with *Ina Bourskaya* in *Carmen*. The season proceeded with *Faust*, *Hänsel and Gretel*, *Rigoletto*, *Cavalleria Rusticana*, *Pagliacci*, *La Bohème*, *Roméo et Juliette*, *Il Trovatore* and *Madama Butterfly*. Carlo Peroni conducted. The principals, who made good impres-

How the West Responds to a Great Singer's Art



Webster & Stevens

The Civic Auditorium in Seattle When Lawrence Tibbett Sang to the Largest Concert Audience Ever Assembled in That City

LAWRENCE TIBBETT'S tour of the West has been marked by scenes of exceptional enthusiasm. In Seattle he sang on Oct. 6 to the largest concert audience ever assembled in that city. More than 6,500 persons crowded into the Civic Auditorium to hear the renowned baritone of the Metropolitan Opera, 200 of them finding places on the stage and from 300 to 500 standing throughout the program. In addition, several hundred were unable to gain admission.

Seattle had heard Mr. Tibbett before, and was prepared for the fine art with which he sang a comprehensive list, ranging from arias from *Hérodiade*, *Pagliacci* and *Tannhäuser* to lieder,

classical airs and modern songs, including one, *Lord, I Want to Be*, written for him by Stewart Wille, his admirable accompanist. The reception accorded him amounted to an ovation.

In Denver, on Oct. 23, Mr. Tibbett's concert was given before the first sold-out house seen in the last three years, according to a telegram received from the local management. The stage held 350 enthusiasts and hundreds were turned away.

Program Notes Resumed in Part by
N. Y. Philharmonic-Symphony

Lawrence Gilman, critic of the
Herald Tribune, whose program notes

for the New York Philharmonic-Symphony were discontinued at the beginning of the season, is again writing analyses of new and comparatively unfamiliar works played by the orchestra. The first works he analyzed were Janacek's *Taras Bulba*, which had its initial American performance on Oct. 19, and Beethoven's Fourth Piano Concerto, in which Artur Schnabel was soloist.

EMINENT NAMES SEEN ON VIENNA CALENDAR

Schedule of Operatic and Concert
Performances Is Notable for
Diversity

VIENNA, Oct. 15.—Many and varied are the musical events which will take place here this season. Strauss's *Ara-bella* and Verdi's *Otello* are works slated for special attention at the Opera, where revivals of old favorites are to be featured.

In the concert world, artists scheduled for appearances are:

Sopranos: Maria Müller, Dusolina Giannini, Lotte Lehmann, Inez Jouglet and Maria Ivogün.

Tenors: Beniamino Gigli, Josef Schmidt, Richard Tauber and Helge Roswaenge.

Pianists: Dr. Josef Hofman, Sergei Rachmaninoff, Ignaz Friedman, Vladimir Horowitz, Walter Gieseking, Elly Ney, William Backhaus, Frederic Lamond, Alfred Cortot, Boleslav Kon and Lilli Krauss.

Violinists: Jascha Heifetz, Bronislaw Hubermann, Joseph Szigeti and Erika Morini.

Cellists: Pablo Casals, Gregor Piatigorsky and Gaspar Cassado.

The Vienna Concerthaus Society has engaged Fritz Busch and Dr. Karl Boehm to conduct. Ivan Boutnikoff and Anton Konrath will again col-

laborate with the society. Several Busch Quartet evenings are also planned.

A sister organization, the Vienna Concert Club, will give eight symphony concerts under the leadership of Leopold Reichwein. These programs will be devoted exclusively to works by Austrian and German composers. Soloists engaged include William Backhaus, Poldi Milner, George Kulenkampf and Gunnar Graarud.

Sunday symphony concerts will be conducted by Anton Konrath and Guido Binkau. In cooperation with the Austrian State Broadcasting Station, the Society of Friends of Music has arranged for six symphony concerts to be conducted by Robert Heger and Oswald Kabasta. Four additional concerts by the society will be conducted by Ferdinand Grossmann.

Los Angeles Season

(Continued from page 3)

of the orchestra, Mr. Klemperer was given a rousing reception. At the end of a two-hour rehearsal, he left no doubt in the minds of those present as to his powers.

Mr. Klemperer was not hesitant in expressing his admiration for the orchestra, and is confident that the season will witness the fulfillment of high expectations. He brought two huge boxes of music, including several important works that will be heard on the Coast for the first time.

This is Mr. Klemperer's first experience of the West—though not his first knowledge of America, as he came in 1926 as guest conductor of the New York Symphony. Mrs. Klemperer and their two children remain in Vienna for the present.

Concert Programs Have Variety

Alvene Ressiguie, contralto and new faculty member of the Zoellner Conservatory, was introduced to music lovers in an attractive program, assisted by the Zoellner Quartet, recently. Mrs. Ressiguie proved a singer with appreciation of style, especially in her German group, which included songs by was the accompanist. The Zoellners Brahms and Strauss. Karl Oppermann played works by Mendelssohn and Ippolitoff-Ivanoff.

Jack Glendower presented four artists in the second of his Hollywood series on Oct. 16. There were song groups by Mary Teitsworth, soprano, and Leslie Brigham, bass, and piano solos by Marguerite Bitter. Miss Bitter, especially, proved worthy of serious attention, playing Handel's *The Harmonious Blacksmith* and works by Debussy, Dohnanyi and Liszt. Raymond McFeeters accompanied the singers.

John R. Crown, twenty-year-old American pianist, who won highest honors in competition with 250 pianists in an international contest in Vienna, elicited much favorable comment in his recent recital in the Figueroa Playhouse. The program included Beethoven's Sonata, Op. 111; Brahms's Variations on a Theme by Handel, a group by Chopin, Liszt's Sixth Rhapsody, and works by Marx and Poulenc. HAL D. CRAIN

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"Haubiel points to New Paths . . . Composer's originality in tone marked."

ATHENAEUM CONCERT MANAGEMENT

STEINWAY HALL, NEW YORK

Admirable Study of the Chamber Works of Brahms

Daniel Gregory Mason's Volume Analyzes Master's Compositions With Notable Skill—Other Recent Books on Musical Subjects

IT is distinctly to the credit of American musical letters that we are capable today of producing so authoritative a book as *The Chamber Music of Brahms* (New York: The Macmillan Co.). Its author, Daniel Gregory Mason, occupies a distinguished place among American writers on music. Himself a composer of gifts, he has ever espoused the cause of Brahms in America, championing this indubitably great music years ago, at a time when many, who should have known better, actually despised it. The late Henry T. Finck of the *New York Evening Post* and the veteran Philip Hale of the *Boston Herald* were two ardent anti-Brahms commentators. We are told that today Hale at last likes the symphonies, but no other Brahms. Too bad, Mr. Hale.

For Brahms has triumphed. His is the victory. Throughout the world—even in France they are beginning to like him, though his idiom is not the easiest for Gallic taste—this music is recognized as of royal lineage. Dr. Mason takes up all the chamber works, discusses them in detail, with musical examples, pointing out not only their beauties from the standpoint of thematic invention but also explaining their structural side.

There are four sections devoted, in this order, to Youth, Young Manhood, Maturity, The Last Years, containing in all twenty-four chapters. An unfamiliar photograph by Maria Feller of the great German master is the frontispiece.

One can not praise this book too highly. Authentic guide that it is, it will serve a most valuable purpose in enlightening lovers on Brahms's chamber works, which we feel to be the finest single contribution to chamber music literature made by any composer. One of the chapters, that dealing with the Sonata in G Major for piano and violin, was first published in *MUSICAL AMERICA*.

There is a dedication which reads: "To Gustav Oberlaender is dedicated this book, made possible through the Oberlaender Trust, endowed by him to develop friendly understanding between America and the German culture of which Brahms is so fine a flower." We can think of no more worthy use of the funds of this foundation than making possible the writing of this important book. No chamber music lover should fail to read it. Every public library in the world should have it on its shelf.

A. W. K.

William Arms Fisher Writes of Music Publishing in This Country

One Hundred and Fifty Years of Music Publishing in the United States (Boston: Oliver Ditson Co.) by William Arms Fisher is a most valuable contribution to our knowledge of what has been achieved in this field in our land. For this covers our music publishing history from its earliest beginnings back in Revolutionary times.

Mr. Fisher, whose position for more than three decades has been an important one as arbiter of the publications of the Ditson firm, as well as a musical figure of distinction as composer and author, is ideally fitted to write such a narrative. He has done it *con amore*. The tale is set down in a straightforward, charming style, the facts well documented. The general reader, as well as the musician and music lover, will enjoy learning how our great music pub-



Johannes Brahms at the Height of His Career: a Portrait by Winold Reiss

lishing industry was built up from its tiny beginnings.

The Oliver Ditson Co., one of our largest and best publishing houses, was actually begun in 1783, when Ebenezer Battelle opened his book store in Boston. This store passed through the hands of gentlemen named Guild, Blake, Pelham, Blagrove and Parker, the last named succeeding in 1811, the year of Oliver Ditson's birth. The year 1835 saw Mr. Ditson, who had been employed by Col. Parker to publish music, and the following year the firm of Parker & Ditson was formed. On Oliver Ditson's death the late Charles H. Ditson, his son, carried it on. After his death there was an interregnum of two years, brought to a close when in 1931 the Theodore Presser Co. acquired the catalogue of the Ditson firm, wisely permitting it to function as formerly under Mr. Fisher's editorial guidance.

There are many illustrations in the volume. Due attention is paid to the activities of all our publishers, including the popular Broadway, or Tin Pan Alley firms. No music student should fail to make himself familiar with this history of the industry which makes it possible for him to pursue his studies. For without music publishers the art cannot develop in any land. We would suggest that our supervisors of music in the public schools introduce the book as required study. It could not but help prove to be stimulating to our young people. We have often noted how little the public knows of the position and function of the music publisher in the production of music for its edification and enjoyment.

A. W. K.

Cyril Scott Writes in Mystic Vein

Persons of mystic tendencies will doubtless enjoy *Music, Its Secret Influence Throughout the Ages*, by Cyril Scott. (Philadelphia: David McKay Company). For in it the unique composer has given free rein to his love of the occult. The uninformed reader may be puzzled by references to "Initiates, Adepts" and "The Great White Lodge"; he may wish that Mr. Scott had been a little more explicit in tracing his inspiration to esoteric sources; but he will find his attention arrested by the statement that the influence of Beethoven's music "made possible the introduction of the science of Psycho-analysis." Jazz, on the other hand, was "definitely 'put through' by the Dark Forces." The book rises to a prophecy and admonition: "Indeed, the great Initiates have vast and imposing plans for

the musical future, and we are authorized by Them to say that it depends on the reception of the present volume how much more They will feel justified in making known."

Ernest Fowles: "The Gift-bearer"

Under the title of Ernest Fowles, A Memoir, Helen M. Fowles (who is her own publisher and manager of lectures both in and out of New York) has combined a biographical sketch of her distinguished father with a number of his most significant addresses and magazine articles. The work is well prefaced by Osbourne McConathy, who uses the designation "The Gift-bearer" to elucidate his appreciation of the brilliant, lovable English scholar whose visits as lecturer to the United States did much to cement the good-feeling between musicians of the two countries. In saying that Mr. Fowles "taught by the force of his character and the beautiful quality of his spirit rather than by precepts and rules," Mr. McConathy has pithily summarized the nature of Mr. Fowles's message.

In her compilation, Miss Fowles has classified Mr. Fowles's penetrating and kindly observations in two divisions—general, and with special reference to conditions in America. There is also a miscellaneous section which includes extracts from a diary and illuminating reflections.

B.

Marcel Proust and Music

La Musique dans l'Oeuvre de Marcel Proust, by Florence Hier (New York: Publications of the Institute of French Studies, Inc., Columbia University) is a thesis for a degree. Miss Hier, who is a sister of the composer-pianist Ethel Glenn Hier, has made an addition to Proustiana, the importance of which, to readers of that somewhat abstruse writer, will be considerable.

Miss Hier, who writes in clear, simple French, knows music thoroughly and also knows her Proust. This happy combination has fitted her well for a task of which she has acquitted herself with highest credit. Devotees of Proust who have musical leanings will be delighted with the monograph. Musicians who are fond of tracking the Heavenly Muse down literary byways will be equally edified.

H.

Music Through the Ages a Book of Wide Scope

A book of wide scope, as its title indicates, is *Music Through the Ages*, by Marion Bauer and Ethel Peyser (New York: G. P. Putnam's Sons). Miss Bauer

and Miss Peyser, who have a knowledge of their subject which is extensive and deep, have covered practically the entire field of music both chronologically and contemporaneously, that is, both lengthwise and breadthwise.

One approaches a work of this sort with deep respect for writers who could do the amount of obvious research necessary, and do it so well and so interestingly.

There are, however, some conspicuous errors. One reads that Gilbert and Sullivan began their collaboration with Box & Cox. As a matter of fact, the book of this delightful trifle was by F. C. Burnand and was a well-known play before it became an opera. The first collaboration of the immortal pair was *Thespis*, and their first success, *Trial by Jury*.

Leopold Damrosch is credited with having introduced Lillian Nordica to the American stage, whereas Nordica made her first American appearance in opera under Mapleson at the Academy of Music. She did not become a member of the Metropolitan until 1893, when Dr. Damrosch had been dead seven years. Did the authors mean Lilli Lehmann? There are several other minor errors which might have been avoided.

A pleasant and valuable feature of the work is a list at the end of each chapter of books suggested for further reading, a close adherence to which would result in a liberal musical education.

H.

WHAT WE HEAR IN MUSIC. By Anne Shaw Faulkner. (Camden, N. J.: RCA Victor Co., Inc.) The ninth revised edition of this valuable work contains well-condensed information of a comprehensive nature. Very useful for reference.

BASIC PIANOFORTE TECHNIQUE. By Elizabeth Simpson. (London and New York: The Macmillan Co.) This book, based on *The Science of Pianoforte Technique*, by Thomas Fielden, takes up problems and presents exercises as solutions. The subject-matter is clearly set forth and amply illustrated.

BRAMHMS, The Symphonies. By P. A. Browne. **STRAVINSKY, The Fire-bird and Petrushka.** By Edwin Evans. (London and New York: Oxford University Press.) Latest issues of *The Musical Pilgrim Series*, of which Sir Arthur Somervell is general editor, are lucid, readable analyses of the works under consideration. Musical illustrations are profuse.

A BIBLIOGRAPHY of Aesthetics and of the Philosophy of the Fine Arts from 1900 to 1932. Compiled and Edited by William A. Hammond. (New York: Longmans, Green, and Company.) An exhaustive list of books in different languages dealing with music and other arts.

THE SYMPHONY OF LIFE. Twenty-seven letters written by Beethoven are translated by Ulrich L. Steinbock and arranged to emphasize his "human greatness." (U. S. Library Association, Inc., Westwood Village, Los Angeles.)

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DETROIT YEAR HAS EXCEPTIONAL START

Season's Opening Earliest and the Most Brilliant in Past Decade

DETROIT, Oct. 20—Off to an earlier and more brilliant start than any other season in the last decade, music in Detroit has already brought several celebrities in the concert world.

This city paid homage to Lily Pons, who made her local debut on Oct. 9 in Orchestra Hall. One of the largest audiences ever to gather inside the auditorium remained to cheer her remarkable singing. Presented as the first attraction of the Detroit Concert Society, Mrs. Isobel Hurst, director, Miss Pons created a sensation with her effective coloratura work. Her program was built so that she was able to demonstrate her many-sided talent to advantage. It contained, among other compositions, arias by Verdi, Rimsky-Korsakoff, Rossini and Donizetti.

Through the generosity of Mrs. Elizabeth Sprague Coolidge, Detroiters were given an opportunity to hear the Pro-Arte String Quartet on Oct. 15, at the Detroit Institute of Arts. The largest crowd to turn out here for a chamber music concert since the days of the Flonzaleys, was present. Made up of quartets by Haydn, Brahms and Debussy, the program was presented with flawless artistry. Many of the city's leading musicians were present and applauded with the same determination as the rest of the audience.

Maier and Pattison Acclaimed

Guy Maier and Lee Pattison, that stellar team of pianists, made their "come back debut" on Sunday afternoon, Oct. 15, at the Cass Theatre, and again demonstrated their right to be counted among the foremost artists in their field. Although it is two years since the Messrs. Maier and Pattison appeared together, there was no indication that their art has suffered in any way. The uncanny sense possessed by each for the other's next move is as

keen as ever. They were applauded warmly and were compelled to play three encores.

Mr. Maier presented his first Musical Journey for young people, at the same theatre on Saturday morning, Oct. 7. With the aid of colored slides he provided first-rate entertainment for his audience, which was made up of children and grown-ups alike. Mr. Maier's story-telling talent won immediate favor.

San Carlo "Dollar Opera"

On Oct. 23 the San Carlo Grand Opera Company, Fortune Gallo, impresario, will begin a week's occupancy of the Paramount Theatre, where nine performances of "dollar opera" will be played. Carmen with Ina Bourskaya in the title role will be the first production. The remaining operas scheduled are Rigoletto, Aida, Hänsel and Gretel, Faust, Cavalleria Rusticana, Pagliacci, Madama Butterfly, Il Trovatore and La Traviata.

HERMAN WISE

FESTIVAL HELD IN CAMP

Norfleet Trio Holiday Season Ends with Polish Program

The eighth season of the Norfleet Trio Camp for Girls at Peterboro, N. H., culminated in the Polish Harvest Festival, held in the presence of several hundred guests, including members of the Peterboro Country Club. The festival, directed by Lola Rom, in charge of Dalcroze eurythmics and dancing, had for its setting a representation of the chateau of Prince Radziwill in the days of Chopin's boyhood. The roles of the Prince and Princess Radziwill were taken by Leeper Norfleet and Catharine Norfleet who, with Helen Norfleet, make up the trio. Some of the folk music used, and believed to be unpublished, was learned by rote from Miss Rom, who remembered it from her childhood in Poland.

Enrollment at the camp was almost double that of last year, work covering

ensemble playing and singing, dancing, French and dramatics. The series of eight Sunday concerts given by the trio was widely attended, and an extra program was added in response to a general request.

The Norfleet Trio will leave New

York late this month for a tour which will take them as far west as Salt Lake City. The artists were heard Oct. 1 in a broadcast of Charles Haubiel's Romanza (composed for them) on the Pan-American composers' program by MacDowell Colonists.

Wellesley College Has

Fine Concert Schedule

Under Dr. MacDougall



Sue Page Studio
Dr. Hamilton C. MacDougall, Professor Emeritus of Wellesley, Arranges an Attractive Series

WELLESLEY, MASS., Oct. 20.—The Wellesley College concert series which began with a program by the Don Cossack Russian Male Chorus yesterday, was sold out three weeks in advance of this event. Such a record, a repetition of that maintained last year, is a tribute to the able management of Dr. Hamilton C. MacDougall, professor emeritus, who from 1900 to 1927 was head of the department of music, as well as organist and choirmaster.

In the thirty-three years of his administration of the concert course, Dr. MacDougall has brought the series to a standard of outstanding importance. His skill in the choice of attractions and his attention to the various details of the management, have won a complete response from subscribers.

The series is to be continued with appearances of Lily Pons, Harold Bauer and Ossip Gabrilowitsch in a two-piano recital, the Cleveland Orchestra under Dr. Artur Rodzinski, and the London String Quartet.

San Carlo Company to Sing in White Plains

WHITE PLAINS, N. Y., Oct. 20.—The San Carlo Grand Opera Company, Fortune Gallo, impresario, will make its Westchester debut in the County Centre on Dec. 2 in Faust. This performance, the first of a contemplated series, has been arranged by Mrs. Julian Olney.

Helen Teschner Tas Returns

Helen Teschner Tas, violinist, who will give a recital at the Town Hall on Sunday evening, Oct. 29, recently returned from a successful tour through Holland. Mme. Tas plans to leave for Europe in the spring to fulfill a number of engagements which she deferred because of her American tour.

Rubinstein Club Outlines Schedule for Forty-seventh Season

The Rubinstein Club, founded by Dr. William Rogers Chapman, is entering its forty-seventh season with a schedule of musical and social activities to be held in the ballroom of the Waldorf Astoria. Mrs. William Rogers Chapman, president, states that a new feature includes three morning musicales by choral members.

Among functions to be held are the following: Evening concerts by the choral and soloists under the baton of Dr. Chapman, musical director, on Dec. 12, Feb. 20 and April 10; luncheons and musicales on Nov. 14, Jan. 16 and March 13; morning musicales by choral members on Nov. 22, Jan. 24 and March 21. Drama auxiliary matinee theatre parties will be given monthly.

The thirty-first annual white breakfast will be held on May 1.

Grete Stueckgold to Make New York Concert Appearances

Ten concert appearances in New York and Brooklyn, in addition to her activities with the Metropolitan Opera, will be made by Grete Stueckgold. The soprano will be heard eight times with the New York Philharmonic-Symphony Orchestra, including a Tchaikovsky program commemorating the fortieth anniversary of the composer's death and performances of Beethoven's Ninth Symphony and Missa Solemnis; she will give a recital in the Town Hall on Nov. 19, and is to take part in the lecture-recital series, The Enjoyment of Music, conducted in Brooklyn by Olin Downes.

Alton Jones Returns to New York from the West

Alton Jones, pianist, returned to New York early this month from a vacation which took him as far west as Colorado. Late in September he gave recitals in Omaha and Des Moines, his program in the latter city being sponsored by the Drake University Chapter of Mu Phi Epsilon.

Mr. Jones has moved into larger quarters in the studio building in which he has been located for the past two years, and has resumed his teaching at the Juilliard School of Music.

Heinroth Begins Organ Recitals at New York City College

The first organ recital of the season's series at the College of the City of New York was given by Charles Heinroth on the afternoon of Oct. 15. Mr. Heinroth's program contained works by Dvorak, Debussy, Strauss, Schumann, Rogers, Stravinsky and Bach. Dr. Frederick B. Robinson, president of the college, made an address.

New England Centres to Hear Toscha Seidel

Among the concert engagements of Toscha Seidel for the season are an increasing number in New England centres. Included in the violinist's schedule is an appearance on the Community Concert Course in Nashua, N. H., on Dec. 10.

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NEWS AND GOSSIP IN THE RADIO WORLD



PHILADELPHIANS TO BROADCAST NIGHTLY

Orchestra Will Be Heard Six Nights a Week under Stokowski for Fifteen Minutes over CBS Network—Tobacco Manufacturers Are Sponsors

The first six-nights-a-week broadcasts by a symphony orchestra have been announced by Columbia, which plans to present the Philadelphia Orchestra in a new series beginning sometime late in November. Leopold Stokowski will lead his men in fifteen-minute programs every night from Monday to Saturday inclusive. The series is to be sponsored by the Liggett and Myers Company, and will originate in the specially constructed studio at WCAU, Philadelphia.

These concerts will require a new type of program building. There are no classic symphonies which could be broadcast in their entirety, and few tone poems which would be contained in a fifteen-minute boundary.

Mr. Stokowski explains that he will endeavor to send out "the most beautiful and inspired music of the past, and the most interesting new developments in music of our own time." How this will work in such small installments remains to be seen.

This series is in addition to the sixteen afternoon concerts which have been begun by the orchestra over a CBS network. These are the regular symphony concerts, broadcast from the Academy of Music, with Pitts Sanborn as commentator.

Curtis Institute in Fifth Year on Air

The Curtis Institute of Music, Dr. Josef Hofmann, director, will inaugurate its fifth season of broadcasts over the CBS network on Thursday afternoon, Oct. 26. The program will be given from 3.45 to 4.30 o'clock, and will continue weekly on Thursday afternoons for 20 weeks.

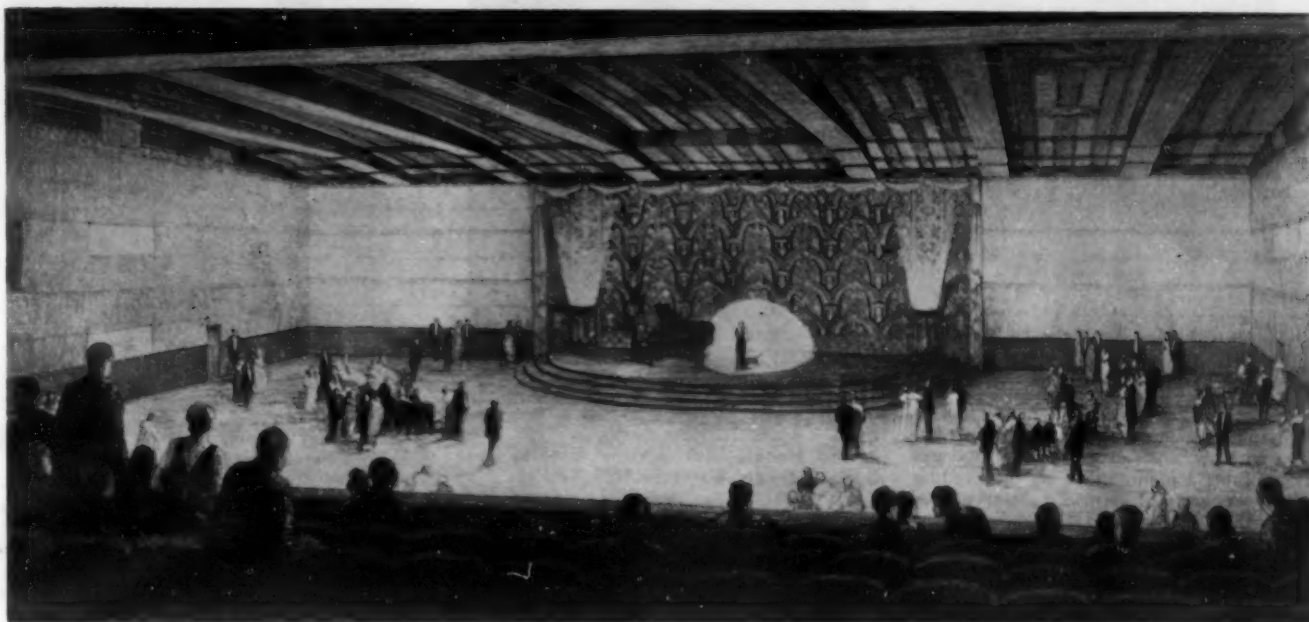
The opening event will be given by the Curtis Symphony, conducted by Fritz Reiner and will be dedicated to the memory of Cyrus H. K. Curtis. The program will include an Overture of Mendelssohn, Calm Sea and Prosperous Voyage; Bach's Brandenburg Concerto No. 3 in G for String Orchestra; Wagner's Siegfried Idyll, and the Overture to Mozart's Magic Flute.

Following programs will be by the Curtis Symphony Orchestra and soloists selected from the artist-students of the institute.

Barlow Hears Own Program

Howard Barlow had a rare experience the other night when he heard the March of Time on the air for the first time in his life, although he has just begun his fourth season as the program's musical director. Reason: his doctor ordered a rest. Result: Barlow attended the rehearsal; instructed his concertmaster, Victor Bey, on how to wield the baton as "Time Marched On," and then marched home to catch it on the receiving end.

Radio City Mammoth Studio for NBC Broadcasts



The Architect's Drawing of the Huge Auditorium Studio for NBC in Radio City Shows the Provision for Television—When It Arrives

Looking forward to television, the National Broadcasting Co. has included in its Radio City headquarters a studio as big as a movie lot, known as the Auditorium Studio.

In the meantime, the huge studio will be useful for many sound programs. Its stage is large enough to seat a 100-piece orchestra, and there is room for

1000 seats on the floor, as well as the 250 in the gallery.

When television comes, it will be possible to erect stage sets for various scenes in the big studio, just as many sets are built on a movie lot.

The new NBC headquarters in Radio City will be opened officially on Nov. 15, which is the company's seventh anni-

versary. A program of world-wide interest and scope is being arranged for the opening week, to celebrate the event, and many famous persons, including Marchese Guglielmo Marconi and Sir John Reith, head of the British Broadcasting Corp., are expected to participate in the inauguration ceremonies.

Behind the Scenes of Radio

Robert Rudie, the 11-year-old violin prodigy who recently made his debut over WOR, will be guest of the Little Symphony at the same station on Nov. 4.

Eddy Brown will not be heard on his WOR program for the next few weeks due to the fact that the time has been taken up by the various candidates for mayor.

On Oct. 30 the guests at the Hotel Astor will hear George Gershwin play the piano as his contribution to the campaign for mayor of Major F. H. La Guardia. It will be broadcast over station WMCA.

Rachel Morton sang The Star Spangled Banner for a mass meeting on Oct. 20 at Mecca Temple.

Jessica Dragonette always appears at her broadcast in evening dress. . . . Jan Pearce, Radio City Music Hall tenor who is heard on NBC as John Pierce, will hereafter be known both on the radio and on the stage under his nom-de-théâtre Jan Pearce. The young singer is a protegee of Roxy.

Clendenin J. Ryan, Jr., is the busiest man at station WMCA, arranging programs to suit the public rather than the sponsors.

Angelito Loyo is the young soprano who is heard every Tuesday evening on the Plantation Hour of the Blackstone program. Rudy Vallee in his search for talent for the Fleischmann Hour rarely gets beyond the sound of the radio. Receivers are always in operation not only in his apartment and theatre dressing rooms but also in his car. He is a

constant tuner-in on small stations seeking unknowns and novelties.

Albert Spalding had his first problems with radio when he appeared for his broadcast recently. The temperature in the studios is colder than that in the streets. The wood of his violin is very sensitive to changes. So, between numbers Spalding had to keep his violin under his coat.

Nat Shilkret's son who accompanied Nat and his wife on his trip to Europe recently, gave his family quite a scare when he did not arrive on time in Seville, Spain. They had left by train and he followed with a friend in a second-hand car. The car broke down and they were 6 hours late.

B. A. Rolfe spends his spare time listening to symphonic broadcasts. . . . Ben Bernie spends his in a good game of bridge and William M. Daly goes motoring.

Helen Hancock, in charge of WOR's morning programs, has gone to England for a month's vacation. . . Donald

Hints to Beginners in Radio

When you are figuring out sound effects, try everything which might possibly produce the sound you want. You can build a device as big as the studio you work in to give the sound of a wooden beam breaking—but a peanut shell crushed close to the mike will give you just as realistic an effect. Don't worry about building complicated sound effects. There's usually something simple which will produce the same result.

Novis's ambition as a boy was to become an athletic instructor.

Milton J. Cross never gets ruffled and is the calmest man in the studios no matter what the stress or strain. —A. S.

Philharmonic Heard in Canada

The Sunday broadcasts of the New York Philharmonic-Symphony are now being heard over 39 stations of the

(Continued on page 32)

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New York Concert Season Begins Auspiciously

Prominent Recital Artists Give Programs of Interest for Large Audiences—Heifetz Greeted in His First Recital This Fall—John Charles Thomas Applauded in Town Hall Appearance—Newcomers Make Good Impressions

ALTHOUGH there have been a few concerts during previous weeks, the past fortnight has marked the real opening of the New York season. Jascha Heifetz was applauded by a large audience with a well-played program and John Charles Thomas, in the first of three recital appearances won many ovations. Julia Peters and José Echaniz gave initial programs. The American Chamber Orchestra under Bernard Herrmann gave a list of modern pieces.

Alli Ronka Makes Recital Debut

Alli Ronka, a young soprano hitherto unknown to New York's recital platform, was heard in the Barbizon Plaza on the evening of Oct. 10, with Miriam Le Mon at the piano. Miss Ronka has a pleasing voice and a promising style. Many of her songs were unfamiliar ones by Finnish composers. There were also works in German, French, Italian and English. The audience was well-disposed.

Heifetz Provides an Evening of Notable Violin Playing

Jascha Heifetz, violinist; Arpad Sandor, accompanist. Carnegie Hall, Oct. 11, evening:

Sonatina in G Minor.....Schubert
Sarabande, Gavotte and Musette.....Bach-Heifetz
Sonata, Op. 18.....Richard Strauss
Concerto.....Jules Conus
Five Dances:
Dance, No. 20.....Brahms
El Puerto (Spanish).....Albeniz-Heifetz
Alt-Wien (Viennese).....Castelnovo-Tedesco
Molly on the Shore (Irish).....Grainger
Dance (Hebrew).....Achron

This was an evening of notable violin playing. Mr. Heifetz was in fine form and delivered his program with that supreme command of his instrument that has won him his place of honor in the violin world.

Schubert's little Sonatina, the second of two works in the form and less known than the one in D, is attractive only in the hands of a master. Mr. Heifetz made its four movements things of rare beauty, for he kept them well within the frame in which they were conceived, thereby showing his artistic understanding of the work's nature.



Nickolas Muray

Jascha Heifetz Was Warmly Greeted in a Splendid Carnegie Hall Recital

Of the Strauss sonata he gave a brilliant account. This music has aged over the years, to be sure, but it still has vitality and a surge. The manner in which it is written for the two instruments is just as striking as is Strauss's instrumentation in the orchestral field. The audience liked it immensely.

The virtuoso was properly evident in the Conus concerto, beloved of and played by Auer pupils. Here Mr. Heifetz's magnificent tone, warm and expressive, was enjoyed to the full. His technical equipment makes it possible for him to toss off with ease passages which are problems for less gifted performers. The final group of national dances found him a master of varying moods, all penetrated with a sure touch, even though we like Molly on the Shore at a slower pace.

There was a capacity audience, which gave evidence of its pleasure throughout with vociferous applause. At the close there were extras, among them a transcription of Debussy's song Beau Soir, and a Spanish Dance.

Arpad Sandor, Mr. Heifetz's new accompanist this season, played the accompaniments excellently and was a worthy collaborator in the Schubert and Strauss works. He is remembered by many music lovers from his appearances here with Louis Graveure a decade ago.

John Charles Thomas Delights Great Audience in First Recital of Year

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, Oct. 15, afternoon:

Dank sei Dir, Herr!.....Handel
E dove t'aggiri.....Cesti
Sweet Nymph.....Morley
Dans un Bois Solitaire.....Mozart
Chanson à Manger.....Lemaire
L'Angelus; Le Soleil Monte.....Breton
Melodies, arranged by Bourgault-Ducoudray
L'Intruse.....Février
Mignonne.....Pierné
As Ever I Saw.....Warlock
Come to Me in My Dreams.....Bridge
Dialogue (Tom Filuter and His Man).....Berners
F'ope the Hornblower.....Ireland
The Bonnie Earl o' Moray.....Arr. by Kreisler
There is a Lady.....Winifred Bury
A Sussex Sailor.....Ernest Charles
Sea Shell.....Carl Engel
Trouble, Down to the River.....Robert MacGimsey

For this first of three recitals, which the popular baritone will give in New York this season, the hall was filled with his admirers and to their delight Mr. Thomas sang old and new music with his inimitable art.

If his opening group was too varied for some tastes, it had the merit of displaying the artist's skill in five different styles of song. His superb quality illumined everything that he did, his use of the head voice was always in good taste and not overdone and his diction and enunciation were, as on past occasions, impeccable. His mastery of bel canto is complete.

Noteworthy were his delivery of the



John Charles Thomas Gave a Masterly Song Recital Before a Large Audience

poetic L'Angelus and his realization of the content of Février's fine song L'Intruse. Likewise his singing of the Bridge song stood out in his modern British group. Carl Engel's fascinating Sea Shell had a repetition and the new Charles and MacGimsey songs won their composers, who were present, several bows each. Mr. Thomas sang them with the enthusiasm he always brings to new songs. There were many extras, among them Strauss's Zueignung, Brahms's Der Schmied, Grieg's Ein Schwan, Jacques Wolfe's Sailor Men and del Riego's O, Dry Those Tears. It makes little difference whether it be a Lied, a chanson or a ballad that this artist sings. His art glorifies them all.

Mr. Hollister's accompaniments were of his accustomed high standard.

Bernard Gabriel Plays the Piano

Bernard Gabriel, pianist, delighted a capacity audience in the recital hall of the Barbizon on the afternoon of Oct. 15, giving a program entitled Descriptive Music for the Piano. The first section began with works, familiar for the greater part, by Couperin, Daquin and Rameau, and

ended with Busoni's arrangement of Bach's Capriccio on the Departure of a Beloved Brother. Music by Schumann, Beethoven and Chopin enabled the artist to show another facet of his abilities. The third group was of pieces by Tchaikovsky, Liadoff, Ibert, Debussy, Albeniz and Mr. Gabriel himself, this last being his Dance of the Atoms, which was well received. The young artist displayed fluent technique and artistic understanding. He should be heard again in more spacious surroundings.

Young American Composers Heard in Chamber Music

A program of works by young American composers was heard in the auditorium of the New School for Social Research on the evening of Oct. 16. Those participating included Henry Brant and Betty Lasley, pianists, Charles Haywood, tenor, and the American Chamber Orchestra under the baton of Bernard Herrmann. Even to one mildly sympathetic with the "modern" idiom in music there was little in the program to attract interest. There was much wholesale and boisterous reslaying of corpses that had long since been thoroughly interred by Stravinsky and Schönberg. The orchestra waded manfully, though not uncomplainingly, through several needlessly difficult scores, and the present reviewer is informed on reliable authority that during the concluding four minutes of one of them—Elie Siegmeister's May Day—the instrumentalists played *ad libitum*, having lost their places irretrievably. The result was not appreciably different from what had gone before.

Mr. Brant's Four Choral Preludes, played at two pianos by the composer and Miss Lasley, as well as his Lyric Piece for Chamber Orchestra, showed a certain consistency of style that lent them a comparative distinction in this company. Lehman Engel's Elegy for Tenor and Orchestra, and Introduction and Allegretto were especially disappointing in view of the rather pleasing modern ballet music that he has recently been turning out. The remaining works were Excerpts from the ballet Luftmenschen by Lahn Adohmyan, a ballet by Jerome Moross, and Prelude to Anathema by Bernard Herrmann. A scheduled piece for woodwind, piano and percussion by Vivian Fine was not performed.

Katherine Conger Makes Debut

Katherine Conger, a young soprano who won a competition held last March by the

(Continued on page 27)

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ST. LOUIS TO HEAR EMINENT SOLOISTS

Symphony's Executive Board Has Impressive Schedule for Concerts

ST. LOUIS, Oct. 20.—With a gesture to create a greater interest in the St. Louis Symphony, the executive board has engaged the greatest list of soloists the orchestra has ever had. The fifty-fourth season will consist of eighteen pairs of concerts. Five afternoon concerts for children have also been arranged, all again under the baton of Vladimir Golschmann, who returns shortly to commence rehearsals.

The season will start on Nov. 3 and 4. There still remains a portion of the guarantee to be raised, but it is expected that with this announcement of soloists there will be an additional demand for seats, thus making it much easier to raise the desired amount.

The list of soloists mentions Artur Schnabel, Dr. Josef Hofmann, Vladimir Horowitz, Harold Bauer and Ossip Gabrilowitsch, Ruggiero Ricci, Scipione Guidi, Yehudi Menuhin, Albert Spalding, Elisabeth Rethberg, Paul Althouse and Max Steindel. There will be six purely orchestral concerts.

The personnel of the orchestra remains practically unchanged. Scipione Guidi is concertmaster and Max Steindel the personnel manager. Arthur J. Gaines is manager.

SUSAN L. COST

Three Conductors Lead New York Civic Orchestra

Three conductors have led the New York Civic Orchestra during the past fortnight. Rudolph Thomas, the organization's regular leader, being occupied is concertmaster and Max Steindel the baton to Henry Hadley for the con-

certs on Oct. 11 and 14, at the Museum of Natural History and the Brooklyn Museum and to Chalmers Clifton in the same places for those on Oct. 18 and 21, though he conducted the children's concert at the Brooklyn Museum on the last named date. Dr. Hadley gave an all-American program with Zelina Bartholomew, soprano, as soloist. Mr. Clifton played works by Handel, Edward Burlingame Hill, Douglas Moore and Brahms, and had Marjorie Fulton, violinist, as soloist.

NEW YORK ORCHESTRA TO PRESENT NOVELTIES

Five Programs under Nikolai Sokoloff Will Feature "First Times" and Revivals

Novelties and revivals are to be featured on five programs of the New York Orchestra under the baton of Nikolai Sokoloff, beginning on Nov. 28 in Carnegie Hall. Prominent among these is the new Concerto for piano and orchestra by Vaughan Williams, which is to have its American premiere on Jan. 16 with Harriet Cohen, who took part in the London premiere, as soloist.

Works by American composers to be heard in New York for the first time are Alexander Steinert's *Legenda Symphonica*, Roy Harris's *Overture*, A. Walter Kramer's orchestration of the *Bach Chaconne*, and *Station WGBZ* by Philip James in its initial concert performance in this city on the orchestra's opening program, which is to bring a revival of Chausson's *Symphony in B Flat*.

Also on the list of "first times in New York" are Nabokoff's *Overture* and Kozatchok by Mikeschina. Other features of the series will be the singing of the Junior League Glee Club under Marshall Bartholomew in Debussy's *The Blessed Damsel*, and revivals of Bloch's *Israel Symphony* and *Summer Day on a Mountain* by d'Indy.

Zimbalist to Tour in Mexico and Later in Russia

Efrem Zimbalist sailed recently for Mexico to give a series of 15 concerts there, including eight in Mexico City. He will return here in about a month, beginning his tour in Chicago on Nov. 23 and filling 35 engagements. His Carnegie Hall recital is scheduled for Jan. 24 and he will appear as guest artist with the Philadelphia Orchestra under Leopold Stokowski on Feb. 9, 10 and 12.

The violinist has accepted an invitation from the Soviet Government to make a tour of Russia next April. He has not visited the land of his birth since 1911 when he first came to the United States to make his debut with the Boston Symphony Orchestra. The proposed Russian tour will include his native city, Rostov-on-Don, as well as many other centres. It is possible that before returning to the United States he will go to South America for a series of concerts.

Charles Stratton Marries

The marriage of Charles Stratton, tenor, to Mrs. Mary Elizabeth Hungerford, widow of the late Judge William Churchill Hungerford of New Britain, Conn., took place in the Brick Presbyterian Church, where Mr. Stratton is soloist, on Oct. 23. The ceremony was performed by Dr. William P. Merrill. Rose Bryant and Charles Fonteyn Manney were the attendants.

Intent on the Making of Music



Members of the Curtis String Quartet of Philadelphia Who Will Give a New York Concert in the Town Hall on Nov. 3, Assisted by Their Mentor, Dr. Louis Bailly

HAYDN, Schubert and Brahms are composers whose music will be played by the Curtis String Quartet with Dr. Louis Bailly as assisting artist, in the Town Hall on Friday evening, Nov. 3.

Members of the quartet are: Jascha Brodsky and Benjamin Sharlip, violinists; Max Aronoff, violist, and Orlando Cole, 'cellist.

The Curtis String Quartet made its first public appearance in 1927, sponsored by the Curtis Institute of Music, in Philadelphia, and received its name from that organization. The young artists comprising the group have all been honor students of the Curtis Institute and have won critical approval for their solo and ensemble work. In preparation for their professional careers they came under the artistic direction of Dr. Louis Bailly, violinist, who will take

part in their New York concert in Brahms's Quintet for strings.

Since the debut of these talented performers they have been widely heard and have been praised for the wholehearted enthusiasm and intelligence which they bring to bear on their work.

Ethel Glenn Hier Returns from Study in Austria

Ethel Glenn Hier, composer-pianist, returned recently from a summer spent in study at the Austro-American International Conservatory at Mondsee. Mme. Hier also attended the Salzburg Festival and took a special course of study of modern orchestral scores under Egon Wellesz in Vienna and Alt-Aussee. She also studied scores of works by Alban Berg with the composer at his summer home on the Wörthersee.

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Widely Varied Music Among New Issues

Marshall Kernochan Transcribes His Smuggler's Song for Male Chorus

Many who have admired in the past Marshall Kernochan's most successful song, his Smuggler's Song, will be delighted to make the acquaintance of this music in a new version for male chorus, just issued by the Galaxy Music Corporation. Mr. Kernochan has retained intact the musical material for his fascinating setting of those delectable lines from Kipling's Puck of Pook's Hill, but he has, so to speak, rethought them for male voices with piano accompaniment. The parts move effectively, and those little things that a composer invents in translating a song into a choral piece Mr. Kernochan has done with great taste and skill. This should be a number for male choral organizations everywhere to take up.

From the same publisher come new issues of several other Kernochan choral pieces. There is his The Legend of the First Cam-u-el, to Arthur Guiterman's attractive verses, as bright and humorous a chorus as there is in the male repertoire. This work has passed through the composer's hands and appears here in a revised version, which has resulted from the knowledge, gained by experience, of how to achieve an effect with simple means. By altering some of the difficult passages in the original version, Mr. Kernochan has made the piece available to many choruses for whom it was too taxing before. The piano part, too, has been improved. For unaccompanied male voices his Song of the Huntsmen, to Richard Hovey's poem, is a gem in straightforward melodic writing, with some excellent counterpoint added.

For women's voices, three-part, Fresh Spring, with accompaniment of piano (or organ) and horn obbligato, is a delightful bit, while for four-part chorus of women's voices, Mr. Kernochan gives us a revised version of his The Sleep of Summer, in our opinion his finest part-song. In this music an extraordinarily beautiful mood is established and sustained, with superb part-writing, thoroughly individual throughout. The poem by George Harris could not have been set more felicitously.

Fine Additions to Kalmus' Miniature Scores

To the series of E. F. Kalmus' miniature orchestral scores a number of excellent works have been added this fall. In the regulation small size there appear Rimsky-Korsakoff's Symphonic Suite Scheherazade, and his Russian Easter Overture, Borodin's Polovetsian Dances from Prince Igor, Tchaikovsky's Romeo and Juliet; also Mendelssohn's Three Pieces from A Midsummer Night's Dream, and Bach's Suite in B Minor for flute and strings. A single chamber music issue is Dvorak's famous Quartet, Op. 96, known in this country as the "American" and in Great Britain as "The Nigger."

Issued in a larger format, 6½ in. by 9 in., appear a number of important symphonic pieces, such as Richard Strauss's tone poems Don Juan and Death and Transfiguration, Chabrier's España, Liszt's Second Hungarian Rhapsody (Karl Müller Berghaus's instrumentation), Saint-Saëns's Danse Macabre and Omphale's Spinning Wheel, Dukas's The Sorcerer's Apprentice and Thomas's Overture to Mignon. Of briefer

works we have Rimsky-Korsakoff's Dance of the Buffoons from The Snowmaiden and The Flight of the Bumble Bee from Tsar Saltan, the Polonaise from Moussorgsky's Boris Godounoff, the Prelude to Bizet's Carmen and the three Intermezzi from the same opera. The editions are in the main



Delmar

Marshall Kernochan, whose Smuggler's Song appears in male chorus version, has revised several of his choral works

admirable, provided with brief descriptive notes on the page opposite the first music page. Excellent portraits of the composers are included as frontispieces in many of the scores.

Julius Mattfeld Arranges Early Italian Dances for String Orchestra

A series of Four Early Italian Dances (New York: Alpha Music) has been issued, arranged by Julius Mattfeld for string orchestra with piano *ad lib.* The instrumentation calls for the usual two violins, viola, cello and bass, with the added division of first violins into two parts, marked A and B. The works are a Corrente by Frescobaldi, a Gavotta by Veracini, a Minuetto by Pugnani and a Giga by Corelli. Mr. Mattfeld's arrangements are made with admirable musicianship and due regard for the character of the flavor of the golden age of Italian music. They are not difficult to perform and will, therefore, be useful for amateur as well as professional organizations. The bowings have been provided by Robert Sterne. Scores and parts are issued.

R. O. Morris Writes Book on Figured Harmony at the Keyboard

A publication of more than ordinary interest is Figured Harmony at the Keyboard by R. O. Morris, issued by the Oxford University Press. This master of his subject has prepared a well conceived work, planned in two parts. Part I deals with Common Chords, First Inversions of the Common Chord, Second Inversion of the Common Chord; Passing Notes, Suspensions, The Chord of the Seventh, The First

Inversion of the Seventh, The Remaining Inversions of the Seventh, Accented Passing Notes: Simple Ornamentation, The Major and Minor Ninths; the Diminished Seventh, The Remaining Chromatic Chords. Double and Triple Suspensions, Rests in the Bass. In the second part Mr. Morris treats of Chorales of Which the Two Outer Parts are Given, Chorales of Which the Bass Only is Given and Miscellaneous Bases of a More Extended Character.

The book is naturally largely made up of musical examples which illustrate each point as it is discussed. The accompanying text, however, is full and expressed with great clarity.

Three Interesting Songs by Jacob Heyman Appear

Three songs for medium voice by Jacob Heyman, Delia, The Eagle and Haroun Al Raschid (New York: Edward Schuberth & Co.), reveal a certain gift in this field. They also show familiarity with what the voice can do best. There is evident seriousness of intention, musicianship of no mean order and the realization that songs must have poems as a basis. Mr. Heyman has set in these three songs poems by two famous poets, Longfellow and Tennyson. The best of the three songs, in our opinion, is the last, Haroun Al Raschid.

Ellis Levy Writes Two Violin Pieces

Ellis Levy is represented in the Carl Fischer new issues by two compositions for his instrument, the violin, with piano accompaniment. These are The Gypsy and Coronado (A Tango Serenade).

Like his other compositions they are excellent, giving proof of his complete knowledge of what is effective for the violin and of his gift for writing appealing melodic music. Both pieces will require accomplished players.

Recitals Are Given at Pittsburgh Musical Institute

PITTSBURGH, Oct. 20.—A class program by Margaret Lentz is on the schedule for today at the Pittsburgh Musical Institute, Inc. William H. Oetting will give an organ recital on Oct. 23. Freda Marcus, from the class of Dallmeyer Russell, director, is to be heard in a piano recital the next day. On Oct. 26 a program will be given by Margaret De Laney, pianist; Helen Young, soprano, and Cass Ward Whitney, baritone.

Events scheduled for earlier in the month were the following: a sonata recital by Gaylord Yost, violinist, and William H. Oetting, pianist; a class program and musical play under Laura K. Wilson, and an illustrated talk entitled The Theory Department by Charles N. Boyd and John Austin Holland.

Recital Season in Toledo Is Opened by Dupré

TOLEDO, Oct. 20.—The first event of the fall season was the organ recital given by Marcel Dupré on Oct. 16 in the Museum Peristyle. Bach's Prelude and Fugue in G opened the program. Compositions by Franck, Schumann, Mendelssohn, and Mr. Dupré, himself, made the recital a pleasurable one, demonstrating as it did the impeccable skill for which the French organist is celebrated. Of especial interest were the excerpts from Mr. Dupré's Stations of the Cross. The concluding feature was an improvisation on themes submitted by Toledo musicians. Mr. Dupré was recalled many times, responding generously with encores. H. M. C.

CELEBRATED MUSICIANS OPEN WINNIPEG SEASON

Pons Gives Concert and Is Entertained Socially—Elman Welcomed

WINNIPEG, Oct. 20.—Lily Pons opened the Celebrity Concert Series on Oct. 16. The capacity audience of over 4,000 in the Auditorium was thrilled with her superb voice and artistry. The program included works by Pergolesi, Bishop, Rimsky-Korsakoff, Rossini, Saint-Saëns, Delibes and Donizetti. Assisting Miss Pons were Herbert Carrick at the piano and Henry C. Woempner, flutist. The concert was under the local direction of Fred M. Gee.

Miss Pons was honor guest of the Winona Lightcap Studio Club at a reception in the Fort Garry Hotel following the concert. Also in her honor, the Federation of French Canadian Women, Mrs. E. T. Etsell, president, entertained at the home of Mme. J. H. Bourgouin the previous day.

Mischa Elman was awarded a cordial welcome when he appeared in recital on Oct. 12. The large audience assembled in the Auditorium was very appreciative of the splendid program, which included works by Handel, Mozart, Glazounoff, Fauré-Elman, Chopin-Wilhelmj and Brahms-Joachim. Sanford Schlusel accompanied. The concert was under the local management of Dorothy Parnum.

The first Wednesday Morning Musicale was held in the Fort Garry Hotel on Oct. 11. Eva Clare is the president. A Brahms program was given by the following musicians: Flora Matheson Goulden and James Soutter, violinists; Agnes Kelsey, soprano; Helen Williams and Anna Moncrieff Hovey, pianists; Isaac Mammoth, 'cellist; W. Davidson Thomson, baritone; and Fred M. Gee and Bernard Naylor, accompanists. M. M.

Program Conducted by Hanson to Be Broadcast to Germany

ROCHESTER, Oct. 20.—Dr. Howard Hanson, director of the Eastman School of Music, will conduct the Rochester Philharmonic on the afternoon of Oct. 27 in works by contemporary German composers. The performance will be broadcast to Germany and across this continent by the National Broadcasting Company. The program will originate from WHAM in Rochester and will be played in Kilbourn Hall.

Last winter Dr. Hanson, on a mission for the Oberlander Trust of the Carl Schurz Foundation and at the invitation of the Berlin Philharmonic, conducted a series of concerts in Germany, the programs consisting of works by contemporary American composers. It was then arranged that Dr. Hanson should conduct a program of works which he brought back to this country. The concert of Oct. 27 is to complete this arrangement.

The program will consist of music by Ernst Toch, Hugo Herrmann, Karol Rathaus, Wolfgang Fortner, Rudi Stephan and Hermann Wunsch. Sandor Vas, pianist, will assist.

WHEELING, W. VA.—The Barscali Trio is a new organization. Members are Limd Bartoli, violinist; Ellen Scanlon, 'cellist, and Clare Little Ceo, pianist.

LONDON—Dr. Adrian Boult was scheduled to conduct the British Broadcasting Company Orchestra in a performance of Sir Walford Davies' Everyman on Oct. 15.

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The Manhattan Concert Fortnight

(Continued from page 24)

Connecticut Federation of Women's Clubs, gave her first New York recital at the Barbizon on the evening of Oct. 17. Miss Conger sang works by Mozart, Arne, Handel, Colasse, the Czardas from Die Fledermaus and songs by modern composers. The young artist acquitted herself well and won the approval of her hearers. Robert Oldham was accompanist.

Julia Peters Heard in Program of Unusual Interest

Julia Peters, soprano. Claude Gonvierre, accompanist. Town Hall, Oct. 18, evening.

An Chloe, Sehnsucht nach dem Frühling, Warnung, Wiegenlied, Das Veilchen, Schon klopfet mein liebender Busen.....Mozart
Der Fischerknabe, Wanderers Nachtlied, Die LoreleiLiszt
Widmung, Mädchen mit dem rothen Mündchen, Stille Sicherheit.....Franz
Breit über mein Haupt, Liebeshymnus, Strauss

Grussian Song, The Alder Tree, Here Beauty Dwells, Morning, The Harvest of SorrowRachmaninoff

This was Miss Peters's first appearance of the season, and she sang with intelligent understanding which was most appreciated in the Franz group. The Mozart songs were well contrasted, both in arrangement and interpretation. It was particularly delightful to hear the Rachmaninoff songs in English, and Miss Peters gave to their varying moods a nice distinction in color and feeling. Her audience was very cordial.

José Echaniz Plays in Town Hall

José Echaniz, pianist. Town Hall, Oct. 20, evening.

Prelude, Fugue and Allegro in E Flat, Bach
Sonata, Op. 120 in A.....Schubert
Variation and Fugue on a Theme of Handel, Brahms

Three Preludes: La Cathedrale engloutie, La fille aux cheveux de lin, Minstrels, Debussy

Etude in F Sharp Minor.....Stravinsky
Suggestion diaboliqueProkofiev
IslameyBalakireff

In a program ranging from the most classic of the classic, through the lovely romantic fields of Schubert and Brahms works, to the glittering sparks of Stravinsky, Prokofiev and Balakireff, Mr. Echaniz found great favor with the large audience. The artist displayed a technique far above the average, with a tendency to brilliance of execution which was particularly apt in the last bracket of his list. Breadth and power of tone characterized his playing of the Bach and Brahms, and a sensitive attitude was evident in the performance of the Debussy works. Prokofiev's keyboard deviltries spun by at a virtuoso rate, and earned the pianist a harvest of applause.

Shan-Kar and Company Return

In new surroundings in Carnegie Hall, where a larger audience could be assembled than in the typical New York theatre, Uday Shan-Kar and his East Indian dancers and musicians delighted anew many of last year's admirers and made fresh converts to the art of the Orient on Saturday afternoon and Sunday night. Several last minute changes in the program were made because of the late arrival of the company from Bombay. These brought to a first disclosure in New York some unfamiliar examples of Hindu entertainment, but the audience plainly was more enthusiastic about several dances which have been favorites in previous performances.

Notable among these was the Indra of Shan-Kar, in which that deity is represented as teaching the lesser divinities the secrets of the dance. This was once more a sinuous poem, elaborated to the highest degree of perfection. The audience demanded and received a repetition, which, however, was given quite a different feeling by reason of the music of the accompaniment being dispensed with and the dance performed in silence, save for the tinkling of the anklets of tiny bells which provide so much of the atmosphere of these dances.

In support of Shan-Kar were again the two charming women, Simkie and Karak



De Barron

Julia Peters Delighted a Large Audience in a Program of Distinction

Lata and one of the most captivating of the dances was that in which these two suggested, with an amazing amount of detail that was something of implication rather than actual delineation, two girls who have gone to a river to bathe, find they are being spied on and run away. A hunting dance by Debendra was another of the outstanding numbers, as was the conflict between the King of the Monkeys and the Demon in which Shan-Kar was opposed by the diminutive Robindra. The musical ensemble of Indian instruments again was an important part of an exceptional performance.

T.

Rhea Massicotte and Charles King Give Joint Recital

Rhea Massicotte, soprano, and Charles King, pianist, were heard in a joint recital at the Barbizon on the afternoon of Oct. 22. Miss Massicotte sang an aria from Cavalleria Rusticana and songs in Italian, French and English. Mr. King contributed two groups by Debussy, Gluck-Friedman, Scriabin, Loeilly-Godowsky, Bloch and Moszkowski.

FLEDERMAUS IN NEW GUISE

Under Title of Champagne Sec, Strauss Operetta Returns Blithely

By one name or another and in various disguises, the Fledermaus of Johann Strauss is perennial. Its most recent revival on Broadway, launched on Oct. 14 at the Morosco Theatre, is styled Champagne Sec, and boasts such a good cast that it merits the attention of those who can still think of operetta in terms of good music. Happily, the Strauss score has been little tinkered with and it is more than respectably sung by Peggy Wood, Kitty Gordon, Helen Ford, George Meader, John Barclay, Georges Trabert and others. Less happily, there has been some effort to modernize the book, and, going beyond that, to travesty the characters. Peggy Wood's Rosalinde, for instance, is a most fetching bit of arty caricature but it is not the Rosalinde of Strauss's Fledermaus. However, the work is to be judged in the spirit in which it has been undertaken and, viewed in this light, this is an admirable production, however much it may leave old lovers of Fledermaus sighing for the true Viennese approach. Rudolph Thomas must be praised for his conducting and a word of thanks given the producers for leaving the music alone. Clever new lyrics have been provided by Robert A. Simon.

T.



Apeda

José Echaniz Displayed Technique of an Unusual Calibre in a Town Hall Recital

New Concert Series at Waldorf Astoria

Elda Vettori, soprano of the Metropolitan, and Nina Bergh, violinist, inaugurated a new series of recitals at the Waldorf Astoria on the evening of Oct. 10. Miss Vettori sang Beethoven's Ah! Perfido! and songs in Italian, French and English, the last including Bantock's Silent Strings with obbligato by Miss Bergh. In all these, she disclosed artistry. Miss Bergh contributed works by Pugnani-Kreisler, Sarasate, Francoeur and Levenson. Florence Kyte was accompanist.

The second concert of the series was given on the evening of Oct. 17 by Edith Lyon, soprano, and Richard Brunnow, violinist, with Romano Romani and Arthur Dye as accompanists.

D.

Soloists to Appear in Toledo

TOLEDO, Oct. 20.—Attractions in the Toledo Museum of Art series will be the Cincinnati Symphony, under Eugene Goossens; a trio, Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, 'cellist; the Minneapolis Symphony, under Eugene Ormandy; the Budapest String Quartet; and the Detroit Symphony, under Ossip Gabrilowitsch.

Orchestral Concerts

(Continued from page 15)

orchestra matched his playing. There were enthusiastic recalls.

The Janacek Rhapsody, composed in 1918, scarcely rises to the dramatic possibilities of its subject, though it strives earnestly to do so. Gogol's mighty Kazak was of sterner stuff. The work has some appealing episodes and is often melodious. But it wears thin in spite of the Moravian composer's obvious skill in the handling of his resources, largely because he attempts to say more than his inspiration can summon suitable material to say. There is not much of the crabbed, ejaculatory writing which characterized later music of Janacek and gave him the individuality so much extolled by his admirers. The work, on the whole, is rather too pleasant and facile. It was played devotedly.

This same attribute of devotion gave eloquence as well as tonal beauty to the Brahms symphony, irrespective of some roughness at the opening and a tendency toward the loosely rhapsodic in the treatment of its structure.

D.

Piastro Appears as Soloist

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Mishel Piastro, violinist. Carnegie Hall, Oct. 22, afternoon.

Symphony No. 13, in G.....Haydn
Concerto in A Minor.....Glazounoff

Mr. Piastro
Symphony No. 1, in C Minor.....Brahms

Only the Glazounoff concerto was an addition to the season's repertoire, both symphonies having had place on earlier programs of the year. Mr. Piastro, the concertmaster of the orchestra, brought a full, rich tone and an admirable command of the technique of his instrument to music that made no demand for the profounder or more imaginative qualities of a soloist's art. The concerto is agreeable in content and expertly wrought, but can scarcely be regarded as an important contribution to violin literature. The orchestral performance was not without blemishes of tone and some lack of unity, here and elsewhere in the program.

T.

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Boston Studios

Longy School to Give Beethoven Quartet Cycle

CAMBRIDGE, MASS., Oct. 20.—Under the auspices of the Longy School of Music, the Chardon String Quartet will present the cycle of Beethoven's seventeen string quartets in Brattle Hall, on seven Thursday evenings, beginning on Nov. 9. Members of the quartet are Norbert Lauga, Clarence Knudson, Jean Cauhape and Yves Chardon.

Maud Cuney-Hare Pupils Heard in Squantum, Mass.

SQUANTUM, MASS., Oct. 20.—The Squantum Children's Music Club, which includes pupils of Maud Cuney-Hare, teacher of piano in Boston and Squantum, opened the fall season recently. Those who took part were Russell Ferguson, Gerald and Vivian Batstone, Genevieve and William Gardiner, Mary and Peter Macomber, William Macomber, and Jacqueline Mayer. Officers of the club are drawn from the children's group.

New York Singing Teachers' Association Meets in New Quarters

The first meeting of the present season of the New York Singing Teachers' Association was held in its new quarters in Aeolian Hall on the evening of Oct. 17. Herbert Witherspoon, well-known singer, teacher and impresario, who was the guest of honor, spoke on Opera for Americans by American Artists. The remainder of the meeting was devoted to business matters after which a reception was held for old and new members.

Reisenberg, Salmond and Bellison to Give Benefit Concert

Nadia Reisenberg, pianist, Felix Salmond, 'cellist, and Simeon Bellison, clarinetist, will give a program of chamber music by Brahms in the Town Hall on Nov. 6, for the benefit of the Committee on Ensemble Musical Training and Scholarships of the Philharmonic-Symphony Society of New York. The program will include the Sonata for clarinet and piano in F Minor, Op. 120, No. 1; the Sonata for 'cello and piano in F, Op. 99; and the Trio for piano, clarinet and 'cello in A Minor, Op. 114.

In Schools and Studios

La Forge-Berumen Pupils Heard in Stamford, Conn.

A concert of unusual interest was given at the Stamford Women's Club, Stamford, Conn., by pupils of the La Forge-Berumen Studios, on Oct. 4. The program consisted of vocal items and piano solos by Emma Otero, coloratura soprano; Manlio Ovidio, baritone, and Jerry Mirate, pianist-accompanist. The young artists all appeared in costume. Miss Otero was heard in an aria, a group by Rossini, and one of popular Spanish numbers. Mr. Ovidio sang three groups with intelligence and taste. Mr. Mirate was equally successful as accompanist and soloist.

Mr. and Mrs. La Forge have returned to New York from a month spent at Calais, Me., and the La Forge-Berumen Studios have resumed their activities for the winter.

Adelaide Gescheidt Pupils Heard in Concert and Opera

Pupils of Adelaide Gescheidt have been engaged for important operatic and concert appearances. Svea Wikstrom, soprano, Mary Hopple, contralto, and Earl Weatherford, tenor, will sing principal roles in De Koven's Rob Roy to be given next month by the Operetta Club of Montclair, N. J., under the baton of Julius Zingg. Audrey Newitt, contralto, appeared in recital at the St. George Hotel, Brooklyn, recently, and was engaged for a recital before the Montclair's Women's Club, on Oct. 22. Mr. Weatherford and Foster Miller, bass-baritone, will appear in duet recitals in East Orange, N. J., and Pittsburgh, next month.

School for Advancement in Music in New Quarters

The School for Advancement in Music, Winfield Abell, director, has opened new studios in Steinway Hall, which will be the headquarters of the institution. The first student-faculty recital is scheduled for Oct. 29. The program will be given by artist-pupils in voice and piano who won full or partial scholarships last season, as well as by members of the faculty.

Salzedo Returns to New York Studio

Carlos Salzedo, who spent the summer months in Camden, Me., has reopened his New York studio.

Kate S. Chittenden Holds Two Courses

Kate S. Chittenden has scheduled two courses to be given in her studio during the winter. The first, on Appreciation of Music, will start on Oct. 27 and continue for twenty-five meetings. The second, on Interpretation of Piano Music, is to begin the following day and will include the same number of meetings.

National School for Musical Culture Names Faculty

Faculty members of the National School for Musical Culture, Hans Barth, director, are the following: Piano, Hans Barth, Manfred Malkin and Sigismond Stojowski; violin, Hans Lange and Jacques Malkin; voice, Xenia Vassenko and Walter Golde. Sophie Braslau will act in an advisory capacity in the voice department.

Pupil of Van Hoose Wins Juilliard Scholarship

Grace Virginia Howard, who studied singing with Ellison Van Hoose in Houston, Tex., has received a scholarship at the Juilliard School of Music, where she will continue her work under Mme. Marcella Sembrich. Judges of Miss Howard's audition were Mme. Sembrich, Mme. Anna E. Schoen-René, Florence Page Kimball, Paul Reimers and Francis Rogers.

Virginia Teachers Committee to Meet in Richmond

RICHMOND, VA., Oct. 20.—The certification committee of the Virginia Music Teachers Association will meet in this city during the week of Nov. 27 for the purpose of examining credentials of music teachers applying for state certificates. These special certificates are issued by the Virginia State Board of Education to teachers recommended by the certification board.

Members of the board are: Blanche Deal, Roanoke, president of the association; Edna Shaeffer, State Teachers College, Harrisonburg, chairman; Violet Older, Randolph Macon Women's College, Lynchburg; Erich Rath, Hollins College, Hollins, and Edwin Feller, Norfolk.

Emily Roosevelt Applauded at Recital in Reno

RENO, NEV., Oct. 20.—Emily Roosevelt, soprano, was heard in a program of unusual interest including operatic excerpts and songs at the Century Club on the evening of Oct. 18, for the benefit of the Y.W.C.A. Miss Roosevelt won immediate approval of her audience with her opening number, Bach's Bist du bei Mir. Her operatic pieces were the Ballatella from Pagliacci and Dich, Teure Hall from Tannhäuser. There were also songs in English, French and German in all of which the artist showed musicianship of a high order as well as a fine voice under excellent control. Mrs. Mae Kepner was accompanist.

Community Choral Club Reorganized in Chester, Ill.

CHESTER, ILL., Oct. 20.—The Chester Community Choral Club has been reorganized with a membership of fifty-five and indications that this number will be increased. Edgar L. McFadden of St. Louis has again been appointed to the leadership. Officers are: W. R. Lowrey, president; Mrs. Bert Gilster, vice-president; Helen Hoppe, secretary; Marie Gollon, treasurer; Mrs. J. T. Aspley, librarian; Clair Lehman, accompanist, and Mrs. Una Withers, assistant accompanist.

KALAMAZOO SYMPHONY IN THIRTEENTH YEAR

Orchestra Under David Mattern Plans Six Concerts—New Concertmaster and First Desk Men Engaged

KALAMAZOO, MICH., Oct. 20.—The Kalamazoo Symphony will open its thirteenth season on Nov. 19, under David Mattern, conductor. Kalamazoo is proud of the history of its orchestra, which has functioned for a dozen years and never had a deficit. Six concerts will be given, one a month, and Mr. Mattern is planning a series of unusually interesting programs.

Several new members will be seen in the orchestra, chief among them the new concertmaster, Herman Felber, Jr. Mr. Felber was formerly a first violinist in the Chicago Symphony. He organized the Berkshire String Quartet under the sponsorship of Mrs. Elizabeth Sprague Coolidge, and later organized what is now known as the Chicago String Quartet.

Johan Lingeman is the new solo 'cellist. Mr. Lingeman, who was born in Amsterdam and played there in various string quartets and with the Concertgebouw under Willem Mengelberg, has been more recently with the Chicago Symphony, the Cleveland Orchestra, and a radio soloist. J. G. Gross, formerly of the Chicago Civic Orchestra, is the new first viola player.

One of the most interesting new developments is the organization by Mrs. Harry M. Snow, founder and president, of a woman's committee in surrounding towns, to supplement the work done by Kalamazoo women. On Nov. 6, when the first meeting of this committee is held, Mrs. Homer S. Ferguson, president of the Women's Committee of the Detroit Symphony, will be an honor guest, and Mr. Lingeman will give a short program.

Ladies' Musical Aid Society Begins Its Season

The Ladies' Musical Aid Society opened its season on Oct. 21 in the Club House. The program for the season includes symphonic concerts under Eugene Plotnikoff and appearances of Theresa Duncan, Carola Goya, Victor Chenkin, Isa Kremer and others.

Members of the executive committee are: Ida Dubinsky, president; Nadya Corona and Maria Achron, vice-presidents; Anna Zeide, secretary, and Eugene Jivova, treasurer.

Paul Stassévitch Returns from Visit to Norway

Paul Stassévitch, pianist, violinist and conductor, is to return on Oct. 26 on the Stavangerfjord from Norway, where he has been teaching Ruggiero Ricci. He appeared as guest conductor of the Oslo Philharmonic on Oct. 9 with great success. Mr. Stassévitch will resume his teaching at the David Mannes Music School, and will make a concert appearance in New York.

Johann Singer to Give Piano Recital

Johann Singer, who recently returned from a successful European tour, will give a piano recital in the concert hall of the Barbizon Plaza on Oct. 29, featuring music by Beethoven and Chopin.

PORTLAND, ORE.—The Bohemian Girl was recently given by the KGW Opera Club over NBC and the Morning Oregonian stations KGW and KEX. Mischa Pelz conducted.

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Progress in San Francisco Season

Toscanini's Engagement to Conduct Symphony Postponed till Spring—Series to Open under Dobrowen—Miniature Operatic Enterprises Claim Attention—Concerts are Enjoyed

SAN FRANCISCO, Oct. 23.—Arturo Toscanini has asked for a postponement of his engagement to conduct the San Francisco Symphony. He will come in the spring, instead of in December as previously arranged. This necessitates a general revision of plans for the season, but the opening date of Dec. 8 remains unchanged. Issay Dobrowen will conduct, and José Iturbi will be the soloist. Bernardino Molinari is to come later, according to the schedule which calls for a series of twelve weeks with a possible extension.

The Musical Association will take over the Young People's Symphony programs and has engaged Ernest Schelling to conduct three of these concerts. The city will sponsor the usual Municipal Series with distinguished soloists, beginning on Dec. 29.

Musical Talk Drama Has Premiere

Miniature operatic enterprises have been bidding for attention. The Chamber Opera Singers—a group somewhat analogous to a little theatre enterprise—set new standards when it put on the premiere of a "musical folk drama" by Derick N. Lehmer, professor of mathematics at the University of California. This work, entitled *The Harvest*, is based on Indian life and music. It is delightful, and sometimes thrilling.

Fine chorus work—especially in *Shadow of the Storm Cloud*, was memorable. Individual vocal honors went to Kayton Nesbit, Frances Knight and Katherine Donahue. Vernon De Mars deserves high praise for his group choreography and his own execution of a ceremonial dance as well as for the very excellent settings. Dr. Ian Alexander conducted and the orchestra did nobly, for an amateur group.

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The Harvest was preceded by Mozart's *The Impresario*, sung by Jack Howell, Stephen Lehmer, Ruth Frazier, Irene Kilgore, Lucille Ehorn and Anthony Kambish.

The Children's Opera Company, a venture of Eva Leoni and Maurice Green, presented *Three Sisters*, an operetta akin to *Blossom Time*, with a juvenile cast before a pleased audience in Scottish Rite Auditorium on Oct. 13.

Leon Ardin, director of the Hollywood Opera Company, is endeavoring to organize a coast to coast opera circuit featuring opera—not stars—at prices the general small town auditor can afford to pay. His company will be composed of singers not yet brought into the searchlight of fame, and local chorus and orchestra groups. Units are said to have been organized in Hollywood and Seattle, and San Francisco and Portland are next in line.

Visiting Artists Are Welcomed

Mischa Elman opened the Wilfred Davis series of concerts at the War Memorial Opera House last night with a program devoted to Handel, Mozart, Glazounoff, Vieuxtemps and other composers—playing with his usual glorious tone. Sanford Schlussek achieved excellent accompaniments.

Michio Ito assisted by Waldeen, Warren Crosby, Betty Jordan and Marjorie Booth, appeared in a dance program at the Community Playhouse under the sponsorship of Mrs. Charles Curry of the East-West Gallery. Anton Rolland was at the piano.

An effort to encourage choral music has been made by C. W. Chylinski, who presented 12 vocal ensembles in concert at the War Memorial Opera House Oct. 5. The program ranged from Bach to Logan and brought to the stage the San Francisco Lutheran Chorus, Swiss Male Chorus, Wednesday Morning Choral, San Francisco Elks' Glee Club, Finnish Choir, Scandinavian Chorus, Olympic Men's Glee Club, San Francisco Musical Club Choral, Berkeley Men's A Cappella Choir, San Francisco Symphonic Choir, Hungarian Singing Society, and the Yugoslav Sokol Choir—each under its own conductor.

Gaetano Merola, director-general of the San Francisco Opera Company, was guest of honor and speaker at the San Francisco Advertising Club's Music Day Luncheon, and will be heard in various operatic talks before the season opens on Nov. 3.

Operatic Singer Makes Bow

Myrtle Leonard, contralto, first guest artist to arrive for the opera season, appeared in recital at the Veterans' Auditorium on Oct. 11, singing a program of distinction with one of the finest contralto voices this city has heard in many a day. A musician as well as a singer, Miss Leonard was acclaimed by a discriminating audience. Gladys Steele was her admirable accompanist.

A fine young violinist, Ruth Wilson, was introduced to San Francisco by Pro Musica early this month. Miss Wilson, with Corinne Frederick as co-artist, gave a fine reading of the Brahms Sonata in D Minor, introduced a sonata by Ulric Cole, a decidedly grateful work, and played works by Ravel, Milhaud and Szymanowski. Miss Frederick made a good impression in humorous sketches by Milhaud, Villa-Lobos and Ernst Toch.

Libera Filippo, 14-year-old violinist protégé of Antonia Brico, appeared in



Albert Petersen

Alberto Bimboni, Composer and Coach, Who Becomes Associated with Juilliard

a recital at the Fairmont Hotel under the management of Alice Seckels. Miss Brico was at the piano.

Olinda Murphy, violinist and wife of the first Consul for the Irish Free State, appeared in joint recital with Frieda Siemens, pianist, at the Veterans' Auditorium.

MARJORY M. FISHER

Woman's Symphony to Hold Series in Chicago

CHICAGO, Oct. 20.—The Woman's Symphony Orchestra, conducted by Ebbas Sundstrom and with its membership increased to 100, will open its eighth season on Sunday afternoon, Nov. 12, in the Gold Room of the Congress Hotel. Edward Collins is to be the soloist, playing his own Piano-Concerto. Five more concerts are scheduled for the same place on the second Sundays of the succeeding months. Artists engaged to assist are: Madeleine Monnier, cellist; and Berta Ochsner and Marian Van Tuyl, dancers, with Emily Boettcher, pianist.

Alberto Bimboni Is

New Faculty Member of Juilliard Opera School

Alberto Bimboni, well known coach and composer, has joined the faculty of the Juilliard Opera School, it is stated by Ernest Hutcherson, dean of the Juilliard School of Music.

Mr. Bimboni will conduct classes in repertoire and will coach individual students in roles in which they will be heard during the current opera season at the school.

Born in Italy, Mr. Bimboni studied at the Conservatory in Florence, working at composition under Scontrino and at organ with Ladini. He obtained his wide knowledge of vocal music from Vannuccini, Ceccherini, and Lombardi. In 1911 he came to the United States to conduct Puccini's *The Girl of the Golden West* on a tour. Since then he has been connected with many opera companies in this country.

In 1927 Mr. Bimboni's opera *Winona*, was performed in Portland, Ore. It was heard the following year in Minneapolis. He is conductor of the Orpheus Club in Philadelphia and a member of the faculty at the University of Pennsylvania.

At the invitation of Mme. Marcella Sembrich, Mr. Bimboni spent the past summer at her estate at Lake George, New York preparing her students for operatic concerts.

To Form Subscription Society for Recording American Music

An effort is being made to form a subscription society for the purpose of recording newer American works, according to Compton Pakenham, editor of the magazine *Recorded Music*, which plans to sponsor the project. It is intended to form this society among phonograph enthusiasts, who wish to hear in this form compositions from the pens of contemporary Americans.

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HARTFORD'S SEASON IS HAPPILY OPENED

Ponselle, Dupré and Others are Heard in Concerts of Fine Quality

HARTFORD, Oct. 20.—Rosa Ponselle, whom Robert Kellogg has presented with invariable success in each of his ten annual series of concerts, inaugurated the eleventh series on Oct. 15 at Bushnell Memorial Hall. Her voice and personality charmed as ever, and the huge audience demanded eleven encores. Admirable accompaniments were furnished by Stuart Ross.

Marcel Dupré gave organ recitals on Oct. 3 and 4 in the chapel at Trinity College. Compositions by Bach and Liszt were supplemented by more modern compositions, including Franck's *Pièce Héroïque*, Arthur Poister's *Finale* from the *Cloister Symphony*, Mr. Dupré's own six *Chorales* and *Symphonic Passion*.

Many Applaud Spirituals

A program of Negro spirituals, presented by the Community Chorus of seventy-five under Wesley J. Coffey, drew 1500 people to Bushnell Memorial Hall on Oct. 1. The event was sponsored by the Hartford Negro Council, for the benefit of its students' aid fund. William C. Elkins of New York led the chorus in his own arrangements of *Prepare Me a Body, Lawd*; *Angels Watching Over Me*, and *Can I Ride*.

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Marie Gauden was featured as solo organist. Mrs. Nora Ellis accompanied.

Quartet Series Is Begun

The Memmon String Quartet opened its season on Oct. 6 in the colonial room of the Bushnell Memorial, under the auspices of the Hartford School of Music. The quartet, made up of Robert Doellner, Ruth Ray, Alice Chester and Charles Krane, presented works by Brahms, Bridge and Schubert.

Henry Cowell, pianist and composer, gave a recital on Oct. 1 at the home of Mr. and Mrs. William Bradford Green.

JOHN F. KYES

WIN CLEVELAND PRIZES

Scholarships Awarded at Institute of Music—Lectures Begin

CLEVELAND, Oct. 20.—The opening event at the Cleveland Institute of Music was a lecture-recital on Weber by Beryl Rubinstein, director, in the comparative arts course.

The following are winners in the scholarship examinations:

Piano: Alice Aldrich, Eleanor Evans, Ward Davenny, Esther Freiberg, Ann O'Bryan, Marian Griffin, Edith Warner, George Costello, Marilyn Costello, Margit Karlsson, LaVerne Burdon, Mary Jo Hendler, Mariet Biggs, E. Lucile Harley, Dorothy Tomlinson.

Violin: Evelyn Ross, Christine Canalos, Jerry Sabransky, Janet Bailey, Victoria Burka, Carol Quimby.

Cello: Richard Watzulik.

Voice: Irene Bessai, Robert Gordon, Norman Roman.

Trumpet: Curtis Clarke.

French Horn: Marvin Berkens.

Catherine A. Bamman to Continue Sunday Evening Programs

The series of programs entitled Sunday Nights at Nine, given in the Barizon Plaza Concert Hall last season under the management of Catherine A. Bamman, will be continued this year, beginning on Nov. 5. Many of the former artists from the concert, radio and theatre fields will again participate, and other artists and groups will be added. The productions will be under the direction of Gerald Hanchett, whose recent presentation, *Stepping Some*, netted a very large sum for the Fitkin Memorial Hospital at Asbury Park.

Ye Olde Folkes Concerte Is Given in Mattapoissett

MATTAPOISETT, MASS., Oct. 20.—Ye Olde Folkes Concerte, given recently, was a unique entertainment which was greatly enjoyed. The "lyste" contained "worldlie songs" in addition to sacred music, and "Grandsire Stoessel" was "ye tymest." Abigail Clarissa Stoessel and Cynthia Comfort Moncrieff, violinists, were heard in a duet "written by Grandsire Stoessel's Son," and Sophia Samantha Sherman played "ye newe fangled pianner."

A. J. S., SR.

Martin J. Bruhl Plays Modern Music in Burlington, Ia.

BURLINGTON, IA., Oct. 20.—A piano recital given by Martin J. Bruhl, music critic of the *Daily Hawk-Eye Gazette*, in Guest's Aeolian Hall on Sept. 21 was devoted to music by living composers and included a section consisting of works by Americans. This latter part of Mr. Bruhl's program was made up of *At the Grave of a Hero*, by Edward Burlingame Hill; *Chant Nègre*, by A. Walter Kramer; *Jazzberries*, by Louis Gruenberg; *Longing*, by Howard Hanson, and *George Gershwin's Rhapsody in Blue*. Heard on the international part of the list were compositions by

Weinberger, Tansman, Prokofieff, Kodály, Respighi, Casella, Schmitt, Ibert, Mompou and other composers. The recital gave great pleasure.

Angna Enters to Give New York Recitals

Angna Enters, who recently returned from Spain and Morocco, has been engaged for three dance performances by the following organizations in Greater New York: the Town Hall Endowment Fund, Dec. 6; the Brooklyn Institute of Arts and Sciences, and Columbia University Institute of Arts and Sciences, in December and January respectively.

Miss Enters will begin the eastern part of her annual American tour in Albany on Nov. 9, going from there to Chicago for a week's engagement beginning Nov. 12. She will give two performances in each Detroit and Boston.

Advocate Observance of Sousa Memorial Day

Observance of Sousa Memorial Day, on Nov. 6, the anniversary of his birth, is advocated by the National Bureau for the Advancement of Music, of which C. M. Tremaine is director, the committee on instrumental affairs of the Music Supervisors National Conference, and the National School Band and Orchestra Association, of which Joseph E. Maddy is general chairman. These organizations suggest that school bands honor Sousa's memory by playing his music on the anniversary date.

Preston Ware Orem Takes Up Residence in River Forest, Ill.

CHICAGO, Oct. 20.—Preston Ware Orem, vice-president of the Clayton F. Summy Co., Chicago and New York, and his family are now residing in River Forest, Ill. Dr. Orem finds Chicago a logical centre for his activities as a publisher, as well as for his manifold musical and professional contacts. He will attend the meeting of the Wisconsin State Music Teachers' Association at Milwaukee in October, and the annual convention of the Music Teachers' National Association in Lincoln, Neb., at the end of the year. M. M.

What Providence Will Hear

PROVIDENCE, Oct. 20.—Excellent concerts are assured for the coming season. The Community Concerts Association will present the Philadelphia Orchestra, Serge Lifar, Vladimir Horowitz and Lucrezia Bori. The Music Association will sponsor a series by the Boston Symphony Orchestra, as usual. The Providence Symphony Orchestra will be heard in a number of concerts.

A. R. C.

Ellis Levy Gives Kirksville Recital

KIRKSVILLE, Mo., Oct. 20.—The Student Council of State Teachers College presented Ellis Levy in a violin recital in Kirk Auditorium on Oct. 5. Mr. Levy was heartily applauded for his performance of a program which included Grieg's *Sonata in G*, A. Walter Kramer's arrangement of *Beau Soir* by Debussy, works by Bach, Corelli and Sarasate and the artist's own *Concertino*, No. 2. Joseph Oswald was at the piano.

Josef Marx of the Vienna Academy of Music recently went to Constantinople at the invitation of the Turkish Government to reorganize musical enterprises in that country.

FELLOWSHIPS AWARDED BY JUILLIARD SCHOOL

Fifty-one Prizes Bestowed as Result of Competitive Examinations—Twenty States Represented

Ernest Hutcheson, dean of the Juilliard School of Music, states that fifty-one fellowships have been awarded to students for study at the Juilliard Graduate School during the season of 1933-34. These awards are the result of competitive examinations. Twenty states are represented by the successful candidates.

The Graduate School opened on Oct. 9.

The fellowships have been awarded as follows:

Conducting: Henry Aaron, Francis X. Bueben-dorf, Jr., Robert J. Cohn, Jr., David Ratner, Eugene Roger, Sam E. Weintraub.

Composition: Arthur Cohn, Jeanne Knowles.

Ray Rabinowitz, John Smith.

Cello: Bernard Greenhouse.

Flute: Frances Haindell.

Violin: Arnold P. Caplan, Diana D. Dipeon.

Frank Gasparro, Eugene L. Limberg, Bernard Robbins.

Voice: Alice Mary Anderson, Marvel Biddle.

Arthur De Voss, Martha E. Dwyer, Albert Gifford, Signe Gulbrandson, Grace Virginia Howard.

Rosina Lauria, Milton Moore, Walter Nagle.

W. Gifford Nash, Renaldo Rovers, Risë Stevens.

Nancy Thielson, Helen Van Loon, Bernard Weisfeld.

Piano: Marian R. Anderson, Edgar Wayne Berry, Irene Botta, Ethel Helen de Gomez, Emma Endres, Arline Falconvitch, Merle Freeland.

Leonard Gillman, Pearl Minna Gould, Mary Lee Grav, Lucile Hermanson, Vladimir Kayaloff.

Lillian Lefkowsky, Alberta Masello, Edith Schiller, Milton Schwartz, Louise Skorpas, Mary A. Williams.

Cleveland Chorus Sings at Century of Progress

CLEVELAND, Oct. 20.—The Orpheus Male Chorus of Cleveland, which is under the direction of Charles D. Dawe, was guest chorus at the festival of Welsh music held at the Century of Progress in Chicago recently and gave a concert the previous evening. Among those who had solo parts were Leo Boylan, Joseph Marsilia, Cassius Chapel, E. A. Gressele and E. W. Stohmeyer. Benn Burt was the accompanist.

Artists Applauded in Benefit Concert Given in Piermont

PIERMONT, N. Y., Oct. 20.—Harriet Maconel, mezzo-soprano; Walter Mills, baritone, and John Harms, organist, were cordially applauded by the audience which assembled in the home of Mrs. H. S. Ford on Sept. 25 to hear a recital given for the benefit of Christ Church Organ Fund. Miss Maconel's richly colored voice and fine artistry were heard to advantage in an aria from *Samson et Dalila* and in songs by Strauss, Hageman, Hahn, Scott and other composers. Mr. Mills won approval for his musicianly interpretations of works by Handel, Peri, Mana-Zucca, and Warren. Duets from *Don Giovanni* and *La Favorita* showed both artists in a favorable light. Mr. Harms's solos included compositions by Bach, Brahms, Karg-Elert and Mulet. Alderson Mowbray at the piano contributed to the success of the concert.

Paul Nordoff Makes European Debut in Holland

Paul Nordoff, pianist and composer, who is spending a year abroad on a Guggenheim Fellowship, made his European debut on Sept. 20, playing his own *Concerto for piano and string orchestra* with the Groeningen Orchestra in Groeningen, Holland. Besides the Guggenheim Fellowship, Mr. Nordoff, who held a Juilliard Graduate School Scholarship in 1928, was awarded the J. H. Bearn Prize of \$900 at Columbia University last spring.

Concerning Bayreuth

To the Editor of MUSICAL AMERICA:

In Mephisto's Musings I read last week that he had heard that the opening day at the Bayreuth Festival had a big attendance, but that he understood the house had been "papered."

I was present on the first day of the festival. The house was sold out. I had not purchased a ticket before the opera, thinking that I could procure one when I arrived in Bayreuth. It was only after a delay that I got one which had been returned. As I sat next to the woman whose husband had not been able to attend and through whom I was able to get the ticket, I know that it is the truth. There was no question in my mind that the house was sold out for that first performance and others, too. A friend of mine who, like myself, had gone to Bayreuth the last week without a ticket, saw only the last act of Meistersinger. And she saw this only because an attendant had constructed a little place for her at the end of an aisle.

The opening performance was a gala one in itself with the added attraction of Adolf Hitler. One must acknowledge that he behaved most modestly. He appeared only a few minutes before the opera began. He had, as Mephisto says, asked expressly that there should be no demonstration in his honor. We had cards given us on which the request was printed that there was to be no personal honoring of Hitler. I saw him many times during the afternoon

and always his demeanor was one of modesty. And cameras were in full swing. There must have been a hundred pointed at him by people like myself, from every vantage point. And no one was arrested for so doing!

The performance itself was beautiful. Contrary to the reports sent to Mephisto, I felt that I had never seen Meistersinger until I saw and heard it in Bayreuth. The stage setting was lovely, the singers in fine fettle, the lighting was done exquisitely. And last but not least Karl Elmendorff did a good piece of work. It was a day long to be remembered.

I believe that the editor of MUSICAL AMERICA had an article last spring on Toscanini's absence from Bayreuth. In this article he felt that it was a good thing for the opera at Bayreuth not to place so much stress on the conductors. After all, conductors are just like the rest of mankind. They do some things better than others and also do not necessarily do the same thing always equally well. At any rate I am sincere when I say that I do not believe that Toscanini was missed.

This letter sounds as if I were for Hitler or Mrs. Wagner. I am not. But as I read Mephisto's column I felt that he was rather unfair, and inasmuch as he had not attended the performance and I had, I was moved to write you.

Having been a subscriber of this very good musical paper for more than 25 years I ask you to publish this letter in MUSICAL AMERICA so that the readers may also see another side of this matter.

MARY M. ASHTON,

October 5, 1933 Swarthmore, Pa.

Baton Rouge Music Club Begins Twenty-fifth Season

BATON ROUGE, LA., Oct. 20.—The Music Club of Baton Rouge began its twenty-fifth season on Oct. 3, with a piano recital by Mme. Eugenie Wehrmann-Schaffner, pianist, an artist member. She played works by Bach, Beethoven, Chopin, Moszkowski and Schumann. A morning musicale was given in the First Methodist Church by the Music Club Chorus, Mrs. E. B. Doran, conductor, assisted by Charles Borum, baritone. Mme. Martha Hartwell Eskridge, organist of the church, was heard in a solo group, and with Mrs. W. C. Jones, accompanist for the club, in an organ-piano number. Mr. Borum sang Put on Thy Strength by Mme. Eskridge.

Ralph Mariani and Adlah Alexander Appear in Waterbury

WATERBURY, CONN., Oct. 20.—Ralph Mariani, violinist, and Adlah Alexander, pianist, gave a joint recital in the First Methodist Church recently. Together they played Corelli's Sonata in D, Lalo's Symphonie Espagnole, and a Concerto in D Minor by W. A. Tinsley, conductor of the Little Symphony, the last named work having its first local performance. Mr. Mariani was heard in works by Schubert-Friedberg, Brahms, Beethoven-Kreisler and Handel. Miss Alexander contributed, as solos, Beethoven's Pastoral Sonata and pieces by Chopin and Debussy.

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Children's Course in Louisville Utilizes Stone Age Relics

LOUISVILLE, KY., Oct. 20.—Through the affiliation of Edith Rubel Mapother with the University of Louisville School of Music, of which Jacques Jolas is the dean, a new course for children illustrates the correlation of music and other arts. In the place of books, Mrs. Mapother uses pictures, fossils of the Stone Age, a bone whistle, a step-ladder, part of a hollow tree and other things calculated to appeal to the juvenile imagination.

Hilger Trio Commences Tour of Middle West

The Hilger Trio, consisting of Elsa, Maria and Greta Hilger, 'cellist, violinist and pianist, respectively, begins a tour of the Middle West with an appearance in Chicago on Oct. 27. Among the cities in which the Trio will fulfill re-engagements before returning east are Milwaukee, Dubuque, Cincinnati, Indianapolis, Prairie du Chien, Wis.; Naperville, Ill., and Emmitsburg, Md. The artists will give a concert at the Bach Club in Baltimore on Nov. 29, and are engaged by the University Glee Club of Providence for Dec. 1.

Concerts Arranged for Wheeling

WHEELING, W. VA., Oct. 20.—Attractions scheduled by the Frazier Memorial Concerts Committee include the following: the Russian Symphonic Choir, under Basile Kilbalchich, which will open the season on Oct. 24; Grete Stueckgold; Vladimir Horowitz; the Minneapolis Symphony Orchestra under Eugene Ormandy, and Nelson Eddy.

The Wheeling Women's Club will bring Vera Curtis; John Frederick Lissfelt, lecturer, and Henry Harris, pianist, in a joint program; and Mischa Mischakoff.

Protests Against Illegal Song Sheet Sale

ILLEGAL sale of song sheets in violation of copyright constitutes a racket which is rapidly becoming a nation-wide scandal according to E. C. Mills, general manager of the American Society of Composers, Authors and Publishers.

These song sheets are long handbills, on which the words to current songs are printed. Many people are buying them, learning the songs from radio, and this is cutting down still further the sale of sheet music in this country. It thus has the effect of eliminating the profit from revenue to the author of the words, and the composer of the music.

In a letter to Senator Royal S. Copeland, chairman of the Senate Committee investigating racketeering in the United States, Mr. Mills appeals to the public to assist in combating this practice. The letter reads in part:

"During the last few years, thousands of people, mostly young men, all over the country, have been enlisted by unscrupulous printers and racketeers in the sale of illegal song sheets. . . . Turning out these song sheets in quantities of hundreds of thousands, the racketeering printers and their accomplices sell their product to young men at a few cents apiece, after explaining the glowing prospects of considerable profit by selling them on street corners to the public at five and ten cents a copy. Unwittingly, these innocent youths thereby get their first taste of crime.

"The American Society of Composers, Authors and Publishers, to protect its members against this form of piracy, has been waging a relentless war against these racketeers.

"Approached by a police officer, the young salesman is terrified by the possibility of a fine, which he most probably cannot pay, or a jail sentence. Immediately he begins to lie. He says he does not know the person from whom he bought the sheets, and very

rightly declares he did not know he was committing a crime.

"Because magistrates in such cases are usually sympathetic, the youth believes that he can 'get away with it' again . . . begins an active life in . . . learning all the fundamentals of a hardened criminal. Racketeering of this kind may lead to rackets of a more serious nature.

"We ask the assistance of your committee in bringing to the attention of the public this temptation facing the youth of this country. . . . If the public will refuse to buy these song sheets, the temptation will be removed."


Commenting on Mr. Mills's statement, Col. Franklin S. Hutchinson, chief of investigation of the United States Senate Committee investigating racketeering said in part:

"The committee is glad to have the suggestion of The American Society of Composers, Authors and Publishers, and any evidence that they may present which will lead to the apprehension of violators of the law.

"The committee does not possess police power, however, and cannot go out to capture the criminal. Its function is to gather evidence for the purpose of proposed legislation to be presented to the next Congress by the chairman, Senator Copeland."

Mugnone Presents Valuable Documents to Operatic Museums

MILAN, Oct. 15.—Leopoldo Mugnone, the eminent conductor to whom Verdi entrusted the premiere of Falstaff, has presented his large collection of musical documents to the museum of La Scala and to that of the Royal Opera and the Conservatory in Naples. The portion already donated to the museum of La Scala includes some 2000 letters from Verdi, Massenet, Mascagni, Strauss and Leoncavallo and a voluminous portfolio of Puccini documents.




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News in the Broadcasting World

(Continued from page 23)

Canadian Broadcasting Company, in addition to the country-wide network of Columbia. This is said to be the widest coverage ever given symphonic broadcasts.

Rochester Orchestras Again on Air

With a special concert of the Rochester Philharmonic, conducted by Howard Hanson on Oct. 27, and a series already started by the Rochester Civic Orchestra under Guy Fraser Harrison on Tuesday afternoons, Rochester again resumes its broadcast representation. Other matinee concerts of the Philharmonic will be heard as they occur in the regular season. The concerts are carried on a WJZ network.

John McCormack in New NBC Program

Weekly recitals are being given over a WJZ network by John McCormack, on Wednesday evenings at 9.30 p. m. The celebrated tenor sings to an accompaniment of a string orchestra under William M. Daly. Mr. McCormack chooses songs of many types, and introduces occasional new compositions. Among the latter was to be Mr. Daly's Mairi, on Oct. 25. The series is sponsored by the makers of Vince.

Egon Petri Begins Series on NBC

One of the outstanding musical features of the air is Egon Petri's series of piano recitals, given over the WJZ network on Sunday evenings from 8 to 9. Mr. Petri who thus makes his radio debut in this country, is accompanied by a symphony orchestra under Frank Black. The first program, on Oct. 22, was all-Mozart, with the pianist playing the Concerto in E Flat, and a special arrangement by Mr. Black of a movement from the Sonata in F.

Henri Deering Continues

Henri Deering, pianist, is in the second month of his WJZ programs, heard every Sunday at 6.30 p. m. Mr. Deering played a request program of works by Albeniz, Debussy and Mendelssohn on Oct. 22, and will give another of these on Oct. 29.

Sixth Music Appreciation Season

Walter Damrosch opened the sixth

season of the NBC Appreciation Hour on Oct. 6, at 11 a. m., over both the WJZ and WEA networks. As before, Series A and B will be given one date, and Series C and D on another (the latter will open Oct. 13).

Mischa Levitzki in Progress Week Revue

Mischa Levitzki, pianist, was the feature of the Radio Progress Revue on Oct. 3, when he played the Schumann Concerto. The orchestra, under the direction of Frank Black, played music by Handel, Bach, Beethoven, Haydn, Strauss and Ravel.

Mary Lewis and Harald Hansen on WMCA

Mary Lewis, soprano, and Harald Hansen, tenor, are singing a concert program every Monday over WMCA. The program goes on at 9 p. m.

University Orchestra to Appear Under AWA Sponsorship

The University Concert Orchestra will be presented by the Department of Education of the State of New York under the sponsorship of the American Woman's Association on Thursday evening, Oct. 26. Harry W. Meyer will conduct. The concert will be given in the ballroom of the AWA Club House, with Elizabeth Santagona, soprano, as soloist.

The program will include Goldmark's Sakuntala Overture, Rimsky-Korsakoff's Capriccio Espagnol, and works by Elgar and Johann Strauss.

N. Y. MUSIC GUILD TO GIVE OPERA IN CHICAGO

Performances of Intimate Character Under Krueger Will Benefit Olivet Institute

The New York Music Guild, Karl Krueger, director, will present three evenings of opera intímé in the ballroom of the Palmer House, Chicago, on Nov. 21, Dec. 19 and Jan. 23. Mrs. Howard Linn is the chairman of the committee which is sponsoring these performances. They will be given for the benefit of Olivet Institute. Harold McCormick is honorary chairman of the board.

The performances will be conducted by Mr. Krueger, conductor of the Kansas City Philharmonic.

The first bill will consist of Rimsky-Korsakoff's Mozart and Salieri and Gluck's The Duped Cadi. In the former, the roles of Mozart and Salieri will be taken by Norman Cordon and Robert Long. The cast of The Duped Cadi will consist of Katherine Witwer, Irene Williams, Marjorie Maxwell, Norman Cordon, Robert Long and Frederick Jencks.

Settings are by Mrs. Walter Paepcke. Georges Cauuet is the stage director.

National Orchestral Association to be Heard in Series

Eight concerts on Tuesday afternoons, will be given in Carnegie Hall by the National Orchestral Association under the baton of Leon Barzin. The soloist at the first, on Oct. 31, will be Ray Lev, young American pianist, in her first appearance in this country.

SEASON IN ATLANTA THE BEST IN YEARS

Gratifying Musical Come-Back Seen in Subscriptions to Concerts

ATLANTA, Oct. 20.—With appearances of José Echaniz, Gladys Swarthout and Giovanni Martinelli, recitals by resident artists and studio openings, Atlanta has swung into the most brilliant season in several years. Subscriptions are the largest in some time. It is a gratifying concert come-back.

Mr. Echaniz, new to this city, opened the Atlanta Music Club Course on Oct. 12. That he made a favorable impression was demonstrated by the tumultuous and prolonged applause. His program of works by Bach, Schubert, Chopin, Debussy, Prokofieff, Stravinsky and Balakireff was extended by encores which took the form of Cuban music.

Miss Swarthout and Mr. Martinelli, presented in the All Star Concert Series, were given an ovation. Their singing was superb. The program listed compositions by Meyerbeer, Handel, German, Strauss, Giannini, Verdi, Leoncavallo, Tosti, Gastaldon, Spross, Logan, Ernest Charles, Carpenter, Manning and Stratton. Favorite operatic arias were among the many encores.

Celebrated Artists Engaged

Presentations of the Atlanta Music Club, Mrs. Howard Claude Smith, Jr., president, are made through the Civic Concert Service, Inc., and will include Nathan Milstein, and the Minneapolis Symphony conducted by Eugene Ormandy.

Engagements on the All Star Concert Series, Marvin McDonald, manager, will bring Sergei Rachmaninoff, Fritz Kreisler, the Don Cossack Russian Male Chorus, Maria Jeritza and Paul Kochanski in a joint concert, and Monte Carlo Ballet Russe.

Mr. McDonald will also present Dr. Josef Hofmann and one week of the Chicago Opera Company. The operas are to be Aida, Faust, Hänsel and Gretel, Cavalleria Rusticana, Pagliacci, Lohengrin, La Bohème, Carmen and Il Trovatore.

HELEN KNOX SPAIN

MINNEAPOLIS HAILS PONS

Soprano Opens University of Minnesota Artists Course

MINNEAPOLIS, Oct. 20.—Lily Pons opened the fifteenth season of the University of Minnesota Artists Course with a brilliant concert on Oct. 12 in the Northrop Memorial Auditorium. This was the soprano's second appearance here, and it proved a triumph for her. Completely mistress of her fresh, soaring and crystal-clear voice, Miss Pons demonstrated also her command of music calling for emotional expression. Her staccati were marvelous, her pianissimo notes lovely and her trill more spontaneous than the trills of coloratura sopranos in bygone days.

Her program was taxing, but Miss Pons delivered it with ease. She sang arias from Lucia di Lammermoor, Rigoletto, Il Barbiere di Siviglia, Lakmé and The Tsar's Bride, and songs by Bishop, Pergolesi, Martini and Liadoff.

Herbert Carrick, pianist and accompanist, had his own success. Flute obligati were effectively furnished by Henry C. Woempner, first flutist of the Minneapolis Symphony. V. N.

Prepare For Test Case on Copyright Issue

WIDESPREAD interest is expected to be awakened among members of the musical profession by a legal test of an issue involving alleged infringement of copyright law, in which the American Academy of Teachers of Singing and the New York Singing Teachers Association are protesting against certain fees for the performance of songs. The following statement, in explanation of their position, has been given to the public by these organizations:

A case of infringement of the copyright law pertaining to the restriction of public performance will soon be tested to determine whether or not we are required to pay fees for public performance of the songs of some of the foreign publishers.

A few years back some performance fees were collected by an alleged representative of a French Society until the matter was brought to the attention of the publishers. In this case the story goes that some artists and managers paid different sums, ranging from \$10.00 to \$50.00 for performance rights of a single song, and others did not pay, according to the judgment or daring of the performer. In some cases the songs were taken off the program to avoid the issue. No one reports any legal actions. Since this incident of ten or twelve years back, fees for performance have not been collected by the publishers to the knowledge of the profession.

The present case in point is a claim instituted against Frederick H. Haywood, a well known teacher of singing of New York City, by the Society of European Stage Authors and Composers, represented in the United States by Paul Heinecke of New York City.

On March 8, 1933, at the Salon de Musique, in the Barbizon-Plaza Hotel, New York City, Miss Eleanor Blake, contralto; pupil of Mr. Haywood, gave a program including songs by modern Italian, French and German composers. Among

the latter was a song by Erich Wolff, "Knabe und Veilchen," published by Harmonie Verlag of Berlin, Germany.

On April 5, 1933, Mr. Haywood received notice from Mr. Heinecke's attorneys that because Miss Blake had used the Erich Wolff song without permission of the publishers or their American representatives he was liable for the sum of \$250.00 in settlement for the infringement of the copyright law. The complainant further claimed that because admission was charged and because the phrase "Direction Frederick H. Haywood" appeared on the program he acted in capacity of manager.

It is a well-known fact that teachers assist their students in public presentation and use such expressions as "Under the direction of" . . . "Presented by" . . . etc., for the purpose of establishing the relation of teacher and pupil without any intention of becoming or being identified as concert managers.

This case will undoubtedly be of great interest to many teachers throughout the country who, assisting their pupils in like manner, unwittingly use a song that may be restricted without their knowledge. It is the wish of the American Academy of Teachers of Singing and of the New York Singing Teachers Association to bring this case to the attention of their colleagues throughout the country.

We, therefore, protest against the principle involved in this complaint and particularly as it applies to a concert given under these circumstances, of a pupil in public presentation assisted by her instructor.

Every effort should be made to avoid the use of songs to which claim for infringement may be made.

(Signed) GEORGE FERGUSON,
Chairman, American Academy of Teachers of Singing;

(Signed) PERCY RECTOR STEPHENS,
President, New York Singing Teachers Association.

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Gibson

Dr. J. Lewis Browne

CHICAGO, Oct. 23.—Dr. John Lewis Browne, celebrated organist, and director of music in the Chicago public schools, died suddenly of a heart attack today.

He was born in London in 1866, the son of William Browne, organist, his first teacher. In this country, to which he came in childhood, Dr. Browne studied under Samuel P. Warren and Frederick Archer. He became organist in St. Paul's Roman Catholic Church in New York in the 'Eighties, and from 1888 to 1892 held the same post in Holy Name Cathedral in this city, later being prominent in the musical life of San Francisco. In 1901 he was soloist at the Academy of St. Cecilia in Rome. He was organist at Wanamaker's Auditorium in Philadelphia from 1908 to 1910, gave Carnegie concerts in Pittsburgh and was heard extensively in recitals throughout the country.

Dr. Browne appeared at the World's Fair held in St. Louis and conducted the Atlanta Festival for three years, and was conductor of symphony concerts given in Medinah Temple in Chicago. Here also he had been organist of St. Patrick's Church since 1912. In 1926 he was official organist of the Eucharistic Congress.

Dr. Browne received the degree of doctor of music from the University of the State of New York in 1902. From 1916 to 1919 he was dean of the Illinois Chapter of the American Guild of Organists. He was a member of the Royal Philharmonic Academy in Rome, and had been a faculty member of the University of Notre Dame. The David Bispham Memorial Medal was bestowed on him in 1925.

Among upwards of sixty compositions that came from Dr. Browne's pen were the opera *La Corsicana*, sacred choral and orchestral works, and pieces for organ and piano.

Jean-François Delmas

PARIS, Oct. 15.—Jean-François Delmas, bass, identified for many years with the Grand Opéra here, died recently on his estate at St. Alban de Montheil, where he had lived since retiring from the stage in 1927.

Mr. Delmas, who created the bass roles in many world premieres at the Opéra, was born in Lyons in 1861. He appeared in small provincial theatres before coming to Paris to study, but entered the Conservatoire in 1883. On his graduating, three years later, he won first prize in singing and made his debut at the Opéra the same year as St. Bris in *Les Huguenots*. He quickly became a favorite, especially in Wagnerian roles, many of which he sang in French premieres. He also sang leading bass parts in first performances of *Thaïs*, *Sigurd*, *Salammbô*, *Leroux's Astarte* and *Saint-Saëns's Les Barbares* and won favor in operas of Mozart, Gluck and Weber.

Mrs. Kenneth E. Cooley

Mrs. Kenneth E. Cooley, wife of Kenneth E. Cooley, secretary of the MUSICAL AMERICA Corporation, died at her home in New York City on Oct. 19, after a long illness. She is survived by her husband and one daughter, Constance. Funeral services were held on Sunday afternoon, Oct. 22, followed by interment in Woodlawn Cemetery.

Constance Mering

SACRAMENTO, CAL., Oct. 20.—The death of Constance Mering (Mrs. Donovan), widely known pianist, occurred here on Oct. 9 after an illness extending over several years. She was born in this city, the daughter of Mr. and Mrs. Charles Mering, and began her musical career at an early age. As Constance Mering she became especially popular with radio audiences and in stage productions. She had the role of featured pianist in *Rio Rita*, and had appeared with marked success in moving picture theatres. Her radio engagements included appearances with the National Broadcasting Co. Surviving are her parents, and her brother, Sumner Mering, attorney of this city.

Alexander Pero

HOBOKEN, N. J., Oct. 20.—Alexander Pero, organist of Our Lady of Grace Church, and director of the Edward MacDowell School of Music, which he founded, died on Oct. 14. As music editor he was identified for a number of years with the University Society and also with the house of J. Fischer & Bro., New York. Born in Schio, in the Province of Venice, Italy, Mr. Pero received his early musical training in New York. Later studies were at the Leipzig Conservatory under Hans Sitt, Richard Hofmann and Max Reger.

Mrs. Essie Fanchon Kamman

DETROIT, Oct. 20.—Mrs. Essie Fanchon Kamman, composer of *Dance of the Brownies*, died on Oct. 15. Born in Detroit, Mrs. Kamman was popular as a pianist and organist twenty-five years ago. She also toured as musical director of stage attractions. Mrs. Kamman had lived in California for the last four years, returning to live in Detroit only a few months ago. H. W.

Daniel Crough

SCHENECTADY, N. Y., Oct. 20.—Daniel Crough, organist and choirmaster of the Church of St. John the Evangelist, died in hospital here yesterday. Mr. Crough, who was 50 years old, was born in Troy, N. Y., and was a graduate of the Troy Conservatory.

Lieut. W. J. Guttridge

PORT ARTHUR, ONT., Oct. 20.—Lieut. William James Guttridge, director of music of the Lake Superior Regiment (formerly 96th Regiment), died here on Aug. 13 at the age of 73. He had had a long career as army flutist, director of music and bandmaster in West India, London and Canada, where he moved in 1914.

Kate Vannah

BOSTON, Oct. 20.—Kate Vannah, composer and poet, died on Oct. 11. Her best known works included the light opera *Heligoland*, written in collaboration with Elinore C. Bartlett, the song *Good-bye Sweet Day* and music used at the Eucharistic Congress in Chicago in 1926. Volumes of poems also came from her pen.

Hans J. Parbs

CHICAGO, Oct. 20.—Hans J. Parbs, a member of the double bass section of the Chicago Symphony for thirty-eight years, died from injuries received in an automobile accident at Muskegon, Mich., on Oct. 14. M. A. M.

Mrs. Frederick S. Burnham

WEST NEWTON, MASS., Oct. 20.—Luella Burnham, wife of Frederick S. Burnham, who in her younger days devoted herself to musical composition, died at her home here on Oct. 13, aged 60. Several of her songs were sung by Mme. Schumann-Heink.

Death Claims Orville Harrold, Eminent American Operatic Tenor

DARIEN, CONN., Oct. 23.—Orville Harrold, one of the most prominent operatic tenors ever produced by this country, died at his home near here this afternoon following an attack of apoplexy. With him were his wife and Mr. and Mrs. Mario Chamlee, both former members of the Metropolitan.

Orville Harrold, who became prominent in the operatic world through the interest of Oscar Hammerstein during his final season at the Manhattan Opera House, was born in Muncie, Ind., in 1878. When he was a young boy his family moved to Lyons, Kan., where he attended grade school in the morning and worked in his father's livery stable in the afternoon. Later, the family moved to Newton, Kan.

The teacher of music in the public school in Newton, Mrs. Gaston Boyd who was a graduate of the Boston Conservatory, discovered that young Harrold had a fine alto voice and entered him in a state contest which he won by his singing of Handel's *He Was Despised and Rejected*, from *Messiah*. In 1893 he went to the Chicago World's Fair with a Kansas chorus.

In Newton, Harrold became a member of a group of boys calling themselves *The Pumpphouse Gang* because they met in the cellar of the city pumphouse. The gang traveled through the middle west, singing in bar-rooms and other places and passing the hat.

In the late 'Nineties, the Harrold family returned to Indiana, and Orville went to work on a farm, at the same time singing in a church choir. He is said to have been heard by Mme. Schumann-Heink who encouraged him to study. He had his first lessons with Alexander Ernestinoff who came to Muncie from Indianapolis once a week to train a chorus.

Tries Luck in New York

Ernestinoff told Harrold that New York was the place for him, so he went on a concert tour which netted him \$35. Armed with this he came to New York and by means of a letter of introduction to Claxton Wilstach, another Indian, obtained a hearing with the late Melville Ellis who then had much to do with engaging singers for Shubert productions. Ellis at once put him into the cast of *The Social Whirl* in which he made a hit with his one song.

During the next five years he sang in light opera and vaudeville and while filling an engagement at the old Victoria, a Hammerstein theatre where the Rialto now stands, was heard by Oscar Hammerstein who had him coached during the entire summer in operatic roles as well as having lessons in voice production. Harrold proved such an apt pupil that the following season he made his grand opera debut at the Manhattan Opera House as Canio in *Pagliacci*. The next week he sang the Duke in *Rigoletto* with Tetrizzini. The following season, after more study in Paris, Harrold made a London debut as Arnold in *William Tell*, creating a real sensation. He sang leading roles all that season. When Hammerstein's London Opera House failed, Harrold returned to vaudeville once more.

Rehearses for Hammerstein

In 1913, Hammerstein built the Lexington Avenue Theatre in New York to give grand opera in English, and planned to open it with *Romeo and Juliet*

with Harrold and Mabel Garrison in the leading roles. The production was rehearsed for a number of weeks. The Metropolitan, however, prevented Hammerstein from resuming his grand opera activities, and Harrold returned



Orville Harrold

once more to vaudeville, but the following season was with the Century Opera Company, singing many important parts. When this organization was disbanded at the end of its second season, he again went back to vaudeville and also sang at Ravinia Park near Chicago. In 1919, an opportunity presented itself for him to substitute for Riccardo Martin with the Society of American Singers then giving opera comique at the Park Theatre. He was highly recommended to Mr. Gatti-Casazza of the Metropolitan who engaged him for that house in 1919. He also sang in Antonio Scotti's touring company.

The First Metropolitan Julien

Remaining at the Metropolitan until 1926, Harrold was heard in numerous important tenor roles. He was the Julien to the Louise of Geraldine Farrar when Charpentier's opera, *Louise*, was given for the first time at that house. *Parsifal* was another opera in which he won approval there.

After leaving the Metropolitan, Harrold appeared again in vaudeville, concert and light opera. His last public appearance was about two months ago when he broadcast in *The Ship of Dreams* program over WEA.

Mr. Harrold was married three times. His first wife, whom he married in Muncie at the age of twenty, was Effie Kiger. By her he had three children: Paul, now living in Muncie; Patti, who sang in light opera and who is now in Hollywood, and Marjorie, who was killed in a motor accident several years ago. Mr. Harrold's second wife was Lydia Locke, a singer, from whom he was divorced. In 1917 he married Blanche Malli, who had sung with him many years before with Fritz Scheff in *Naughty Marietta*.

When MUSICAL AMERICA went to press, arrangements for Mr. Harrold's funeral had not been completed but it was understood that burial would be in Muncie. J. A. H.

Mme. Maria Lehmann

Mme. Maria Lehmann, mother of Lotte Lehmann, soprano of the Metropolitan, died in Vienna on Oct. 20, at the age of 80.

FIRST EDITION OF SWANEE RIVER REVEALS STEPHEN FOSTER AS GHOST WRITER FOR SINGER

WRITING in the Kansas City *Times*, Minnie K. Powell describes the scene as a group of musicians sat around a table examining with fascinated eyes music from a collection of old songs and piano pieces presented to the Kansas City Musical Club by Mrs. W. B. Cravens, who inherited the collection from her sister, Miss Eva Burt Starr, Minneapolis and Peoria, Ill. There were Arditi waltzes added to the collection when they were hot off the presses of early music publishers. There was the signature of Christine Nilsson affixed to a note of thanks she had written with her own hand on one of the songs. There was a copy of *Old Folks at Home* accredited to E. P. Christy.

"I thought Stephen Foster wrote *Old Folks at Home*," said one of those who sat around the table, "but it says here 'words and music by E. P. Christy.'"

Then the true facts came out. It seems that Stephen Foster, for one song at least, was a ghost writer. In a biographical sketch of his song-writing brother, Morrison Foster tells how, in 1851, when Stephen was twenty-five he came to Morrison to ask for a name for a song he had written.

"What is a good name of two syllables for a southern river?" asked Stephen, adding, "I want to use it for this new song, *Old Folks at Home*."

Morrison suggested "Yazoo" and "Pedee," but Stephen rejected both with some impatience. Then Morrison, the practical, took down an atlas and found the Suwannee River in Florida.

"That's it exactly," exclaimed the delighted Stephen, making a memorandum of the song, "Way down upon the Swanee River."

It is not likely that Morrison even asked to see the song, for he was accustomed to Stephen's song-writing habits and possibly regarded his musical proclivities with more concern than pleasure.

At about that time, Stephen received a letter from E. P. Christy, of New York, a kind of American John McCormack if we are to believe the legend of his popularity. He was the founder of the Christy Minstrels and in 1851 was packing concert halls and theatres for his Negro melody concerts.

Foster Paid as "Ghost"

Christy asked Foster to write a song for him—one he could sing before it was published. Stephen showed his brother the letter and the latter cautioned him not to send Christy a song unless he was paid. Morrison drew up an agreement for Christy to sign, by which Stephen was to receive \$500 if Christy used the song. It was returned promptly with Christy's signature.

"It was in this manner that Christy's name came to appear on the first edition of *Old Folks at Home*," wrote Morrison Foster. "Stephen sent the manuscript to his publishers, Firth, Pond & Co., who paid him and his heirs the royalty." With this brief statement, Morrison Foster dismisses the Christy incident, which has puzzled so many collectors interested in first editions of Stephen Foster's songs.

Although Morrison Foster was not a brilliant biographer, he threw some light on the character and temperament of his musician brother by relating two incidents. One of them was of the night Stephen remained throughout the

long hours with the humble parents of a little girl who had been run over and killed by a dray as she tried to cross a street in a blinding snowstorm.

The other incident occurred when he was 18 years old. A friend of the family gave a party, invited the Fosters and added: "Tell Stephen to bring his flute."

She Could Have the Flute

"Tell her I'll send my flute if she desires it," said the young man and refused to go to the party. He had a

Lizzie Hutchinson, probably one of the Hutchinson singers who toured many years ago in concert. It is a ballad that revives in a recurring slow movement the refrain of an old lullaby. This method of bringing to the surface old memories in listeners was frequently employed by song-writers who sometimes used lines from old hymns or almost forgotten melodies to stir the emotions. Jesus, Lover of My Soul, was used in a melodramatic ballad of a man on a sinking ship and listeners seldom failed to weep at the end. Here



Reproduced from the Kansas City "Times"

great aversion to the shams and glitter of society and seized upon any excuse he could discover to remain away from social gatherings.

On the title page of one of the songs is Christine Nilsson's note of thanks to J. Maurice Hubbard, composer of *Bird of the Mountain*, for his "charming song."

Miss Burt seems to have had a fine voice with a long range. She sang *Buttercup in Pinafore* when the piece was new and her last role was *Lady Jane in Patience* by Gilbert and Sullivan. Not only her collection of music but also her old-fashioned piano with its heavy carved legs, came to her sister in Kansas City.

Friend of Emma Abbott

Emma Abbott, also from Peoria, Ill., was her intimate friend and Jessie Bartlett Davis, stranded in the town, remained there to sing in a choir. Although Miss Burt probably sang none of the early sentimental songs in her mature years, she collected a great many and listed in the musical publications she received were some that would be a mine of wealth for Seth Parker and his Jonesport singers.

My Trundle Bed is the title of one by J. C. Baker. It was first sung by

"The Gal With the Balmoral" as She Appeared on the Cover of a Piece of Sheet Music of 1861. What a "Balmoral" Was Seems to be Disputed. Some Say It Was the Skirt with Lateral Stripes the Maiden, Pursued by the Ardent Swain in the Background, Is Wearing. Others Recall Balmoral Boots

is the first of many verses of *My Trundle Bed*:

As I rummaged through the attic, listening to the falling rain,
As it pattered on the shingles and against the window pane;
Peeping over chests and boxes which with dust were thickly spread;
Saw I in the farthest corner what was once my trundle bed.

So I drew it from the recess, where it had remained so long,
Hearing all the while the music of my mother's voice in song;
As she sang in sweetest accents what I since have often read—
"Hush, my dear, lie still and slumber, holy angels guard thy bed."

My Trundle Bed is only mildly sentimental as compared to some of the other early ditties. The Kansas City musicians, examining the old songs, wondered audibly what manner of world it was that sang in the 'sixties and 'seventies *Tie Crape on the Door*, *Gertie's With the Angels*, *When Little Mamie Died*, and *Katie's Sleeping 'Neath the Lindens*. Judging from the listed titles, the rate of mortality among the young and lovely must have been terrific. Ben Bolt and Little Brown Church aren't in the same class. Beau-

tiful *Waves of the Sea* and *Jennie*, the *Flower of the Dell* are less mournful but quite as sentimental. Swinging on the *Garden Gate* is coy and *Come and Meet Me*, *Nettie Dear*, proves that once upon a time maidens waited to be asked.

A Lucia "Beneath Criticism"

A musical magazine of the 'sixties quotes with obvious relish the *Chicago Tribune* as saying "The performance of Lucia was an unmitigated fiasco from beginning to end and an imposition on the public. With the exception of one or two solos by Petrelli and Miss Durand, the entire performance was a farce. The amateur chorus from which we had been led to expect such great things was made up of four or five masculine mummies, whose singing was utterly inaudible. The opera house supernumeraries supplied the place of the female chorus, acting, of course, as vocal dummies. Every concerted piece in the opera was mutilated and butchered to the utmost extent of that cheerful process. What with an orchestra which had not the slightest conception of the music, a chorus which was the stupidest and woodenest of all blockheads, and principals who tried to struggle against the chorus without effect, poor Lucia came to grief. We have no heart or patience to criticise such a performance. It is simply beneath criticism."

By which it will be seen that cudgels and hatchets were used in 1868 instead of the critical scalpels of a later day. In none of the critical publications were Foster's songs mentioned, the black-face minstrels who sang them being regarded doubtless as beneath the notice of such erudite contributors to the contemporary press.

Johnstown Choir Ensemble Society Celebrates Tenth Year

JOHNSTOWN, PA., Oct. 20.—The seventeenth community concert of the Choir Ensemble Society, now marking its tenth year, was given in Garfield Auditorium on Oct. 9. Edward A. Fuhrmann, founder, and conductor of the Senior Chorus, was assisted by Dr. Charles H. Martin, head of the organ department of Beaver College for Women at Jenkintown, Pa., as guest conductor. The program of the Senior Chorus was entirely American, including works by Foerster, Runkel, Gaul, Levenson, Grimm, Gordon Balch Nevlin, von Alt Raab and Mr. Fuhrmann.

Amelia Ludwig Evans, soprano; Agatha Miller, contralto, and Harve Tibbott, baritone, were soloists. Charles G. McVay led the Children's Chorus in two works.

On the Calendar in Springfield

SPRINGFIELD, MASS., Oct. 20.—The Smith College Concert Course will start on Nov. 15 with a recital by Guiomar Novaes. Subsequent concerts in the course will be given by the Detroit Symphony Orchestra, Albert Spalding, the New English Singers, the Cleveland Orchestra, the Boston Symphony Orchestra, the Harvard and Smith glee clubs, and Heinrich Schlusnus.

The first concert in the Chamber Music Series will be given by the Brosa String Quartet on Nov. 1. Other attractions in this series are to include a second appearance of the Brosas, the Aguilar Lute Quartet, and a fourth concert to be announced.

W. M. C.